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25 September 1953

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MINUTES OF MEETING OF THE COMMISSION OF FINE ARTS

Held in Washington, D. C., September 25, 1953

The first meeting of the Commission of Fine Arts, during the fiscal year 1954, was held in its Office in the Interior Department Building on Friday, September 25, 1953. The following members were present:

Mr. Finley, Chairman,
Mr. Neild,
Prof. Belluschi,
Mr. Peets,
Mr. Biddle,
Mr. de Weldon,
also H. P. Caemmerer, Secretary and Administrative Officer.

The meeting was called to order at 9:30 a.m.

1. APPROVAL OF MINUTES OF PRECEDING MEETING: The Minutes of the Meeting of the Commission of Fine Arts held on June 24, 1953, were approved.

2. AMERICAN FEDERATION OF LABOR BUILDING AND OCTOBER MEETING: The Secretary reported that he has been advised by Ralph Walker, of the firm of Voorhees, Walker, Foley and Smith, architects, of the new American Federation of Labor Building, to be built on Sixteenth Street, north of St. John's Church, that he desires to submit a design for the building to the Commission soon after his return from Europe, October 20th.

The Commission thereupon decided to hold their next meeting on Thursday, October 22, 1953.

Since Thanksgiving Day will be on the fourth Thursday in November, the Commission decided to meet a week earlier on Thursday, November 19th.

3. MARINE (IWO JIMA) MEMORIAL: Mr. de Weldon suggested that the Commission consider a preliminary landscape plan that Mr. Peets has designed for this Memorial, proposed for erection on the so-called "Nevius Tract" adjacent to the north side of the Arlington National Cemetery.

Mr. Peets presented the drawings, saying that he hesitated to undertake this work, but did so as a friendly gesture on the part of the Fine Arts Commission, and becuase of the need of the design. Schemes A and B were considered. The elevation varies from 90 to 110 feet above sea-level; the tract comprises 25 acres.

Mr. Peets said, "The dominating idea was to combine a fine terrace overlooking the city with a location for the memorial."

The Commission expressed preference for Scheme A, proposing "a large field from which the memorial would stand, the dimensions being 325 feet north and south, 250 feet east and west, and sloping down to the terrace overlooking the City of Washington."

Mr. de Weldon said that "the Memorial should face South, so as to get the best light. It measures 32 feet in height, including a 10-foot pedestal and not counting the flagpole. The prevailing wind will carry the flag in the same direction in relation to the figures of the men as it did on Iwo Jima. When you turn the memorial around (on an east-west axis) the flag will fly sideways and not in the same direction as the men are moving, north and south. The best breeze comes from the south."

The Commission felt it desirable that a pole be erected at the site of the Memorial, so as to determine its relation to the axis of the Lincoln Memorial and the Mall as well as to the hills in the immediate vicinity.

The Commission asked that, at the October meeting of the Commission, Mr. de Weldon present either his 1/8" scale model or the 3/8" scale model which General Edson has in his office. A copy of the discussion is attached hereto and made a part of these Minutes. (Exhibit A).

4. VAN NESS SCHOOL BUILDING: Mr. Merrel A. Coe, Municipal Architect, submitted a design for the Van Ness Elementary School, proposed for erection

[illegible]

[illegible]

[illegible]

on Fifth Street, between M and L Streets, Southeast--a three-story building. The location is not of the best; there is a 30% grade. The school will have 24 rooms for about 1,000 pupils at 40 in a room.

Mr. Neild and Prof. Belluschi inspected the drawing. Mr. Neild asked, "Is there any reason why you do not open these corridor?" Mr. Coe replied that it could be done, and he would restudy that feature.

Mr. Neild said that the entrance doorways could stand a little more prominence. Mr. Peets remarked, "The feeling that bothers one is that this door (indicating) to the high building is low, whereas the doors to the low building are high." Professor Belluschi suggested that Mr. Coe give this restudy. Mr. Neild said to change this exterior would improve the plan for the interior.

Thereupon, Prof. Belluschi said, "I am prepared to recommend that the design be approved, with the recommendation that the entrances be restudied, so as to have more consistency between the two entrances to the Assembly Room, and restudy the stairway."

Mr. Peets said (obiter dicta) "I think it would be important that our record should not show any indication whatsoever that we have recommended a design which is less safe than other designs for esthetic reasons. The suggestion that possibly our past disapproval of a certain type of fenestration, for example, should not be confused as meaning that there was any loss of safety. The lighting of the stairway would be definitely a safety factor. I would almost say that I don't feel that the design is the best that could be when it has that relatively poor illumination of the stairway."

Thereupon, on motion properly moved and seconded, the Commission decided that Mr. Coe should give further study to the design with a view to embodying the suggestions made and submit a revised drawing accordingly at the October meeting of the Commission. Mr. Coe said he would be glad to do this.

5. MILK DRIVERS UNION BUILDING: Mr. Earl Victor Gauger, of the office of Leon Chatelain, Jr., Architect, 1632 K Street, N. W., submitted working drawings of a proposed building for the Milk Drivers Union, to be erected at the northeast corner of Third and D Streets, Northwest.

The Commission had expected some changes in the drawings, recommended at the meeting of the Commission of Fine Arts on June 24, 1953, and as set forth in the Minutes of that meeting. But Mr. Gauger said that, while attempts were made to embody some of the suggestions, "I do not think they have showed a substantial change because of the wishes of the owner. We have essentially the same plan. We have changed the spandrels to stone. They are now limestone instead of the dark material which is shown on this drawing (indicating). The doorway, I think, is a minimal design considering the egress requirements of the building. We cannot make it much smaller than that. We have, I think, just an average sized transom over it. We did make an attempt to study different doorways. We also tried, as was indicated to use other materials and simpler exteriors. However, I think it is probably needless to say that there is a tradition of monumental trade union buildings in Washington that is apparently being followed out in this case. They are a member union of the Teamsters' Union and they are building a monumental building, I believe.

Professor Belluschi said, "I think I agree with Mr. Neild's suggestion that the stone spandrels would be an improvement. On the other hand, if the architects feel that they got more of what they want in that design, I don't think that would be a stumbling block if you want to go back to the other one. We all agree that stone would be better.

The remark on the entrance I think was simply one that you have a monumental entrance and then you enter into a small corridor. That was something

that was basically unhealthy from a design point of view. That again goes back so distinctly to the philosophy of the design that it would be wrong for us to pick little points and say, change this or that when really the whole building, the design of the building, is one that I personally do not think is suitable for it. But we understand perfectly the pressures here."

Mr. Gauger remarked that they are 9'-3" corridors, which he thought will be wide corridors, wide enough to take care of the interior traffic. "The recessed openings have been retained. The cornice has been lightened somewhat. The building will have a granite base and faced in limestone."

Thereupon, on motion by Mr. Neild, seconded by Mr. de Weldon, the Commission approved the design (Exhibit B).

6. SUBSTATION OF THE POTOMAC ELECTRIC POWER COMPANY, 2130 F Street, Northwest: The Secretary presented drawings for this building received from the Director of Inspection (Shipstead-Luce Act Submission No. 1588, dated September 16, 1953) and pointed out from the Plat Book the location in the rear half of a lot in Square 81. Mr. L. E. Reed, Chief Engineer of the Potomac Electric Power Company, was present and explained the project. Mr. Reed said:

> "We have purchased from here to here (indicating) and all the way back to there, inclusive of the closure of this alley which has been closed for now. And we have razed these three buildings and this one and it is our hope to erect a transformer substation on the rear of the lot, leaving the front for development as some office building treatment in the future.
>
> "Our power cables are to receive the power from the generating station in Alexandria, a 69,000 volt service power line running into buildings at present——three power transformers, one each in each corner of this building. The power will be reduced from 69,000 volts to 13,000 for distribution to the other parts of the city.
>
> "Now, of course, we have been before the Zoning Appeals Commission to ask for exceptional use of this property. That has been granted. As you will see, the front appearance is strictly functional.
>
> "The building will be faced with red brick. There is nothing fancy about the design; it is simply a plain wall to enclose the transformers and protect them with fire prevention devices. I think in this case it would be an emulsive fire system; so far, that appears to be the most favored system.
>
> "This building is about 40 feet high. We have an agreement or permission from the adjacent owners to underpin these walls (indicating).

The Commission inspected the design. Professor Belluschi said, "I think it is a simple building, very appropriate for the use. It seems to me that there is an opportunity at no cost to have an interesting brick pattern and be extremely careful with the laying of the brick. With good mortar and proper color it would not be expensive and could be attractive. Mr. Neild suggested Flemish bond.

Thereupon, on motion, properly moved and seconded, the Commission approved the design. The Director of Inspection was notified accordingly.

7. APARTMENT BUILDING AT 528 - 23RD STREET, N. W.: The Commission considered a design by E. Philip Schreier, Architect, 1420 K Street, N. W. (Submission No. 1585, August 17, 1953) for an Apartment Building at 528 - 23rd Street, N. W. received from the Director of Inspection of the District Building.

The Secretary stated that he had sent a set of the blueprints to Mr. Neild, who recommends approval of it.

The Secretary pointed out that this location is within the Government taking line for public buildings, and that he brought this matter to the attention of Mr. Reynold's Office, Public Buildings Service. That Office has reported that a Government Agency desires to consider part of Square 44 for a building (Exhibit C).

The Commission decided that they had no jurisdiction in the matter of denying the builder to erect an apartment at the site. The Commission thereupon approved the design, and the Director of Inspection was notified accordingly, with the suggestion that he inform the builder of the situation with regard to the location.

8. FOGGY BOTTOM DEVELOPMENT: The Secretary reported that the Foggy Bottom Development has advanced a step since the June meeting of the Commission.

The [illegible] for the design. [illegible] [illegible] it was [illegible] building were [illegible] for the use. [illegible] [illegible] there is no [illegible] [illegible] [illegible] be [illegible] [illegible] the [illegible] of the [illegible]. [illegible] [illegible] per [illegible] [illegible] [illegible] [illegible] [illegible]. [illegible] [illegible] [illegible] board.

[illegible], [illegible], [illegible] [illegible], [illegible] [illegible] [illegible] the [illegible]. [illegible] [illegible] [illegible] [illegible].

7. [illegible] [illegible] [illegible] – [illegible] [illegible], [illegible] [illegible] [illegible] [illegible] [illegible] a design by [illegible] [illegible], [illegible], [illegible], [illegible] [illegible] [illegible] [illegible] [illegible]

It seems that the Company, the John W. Harris Associates, of New York City, have acquired the land (at least according to a newspaper report which appeared in the Washington Post, under date of September 16, 1953, together with this print of the design for the main building (indicating). This means that the gas tanks at the site at the intersection of Virginia and New Hampshire Avenues will be dismantled, and a 1,000 unit hotel and office building will be built there, extending westward towards the river, along the Rock Creek Parkway. They will have to satisfy the Zoning Commission first as far as height is concerned. They propose a height of somewhat over 200 feet, above sea-level.

The Commission agreed that this is much too high, and were disturbed about the height of the building in relation to the Lincoln Memorial. It was decided that the views of the National Capital Planning Commission with regard to this project should be secured for consideration at the October meeting.

The Secretary called attention to a set of preliminary drawings that have been received from the Company through their representative, Mr. Churchill.

It was decided that Mr. Peets and the Secretary should obtain the views of the National Capital Planning Commission regarding this project, also as related to the Zoning Commission.

9. VETO MESSAGE BY THE PRESIDENT REGARDING THE DISTRICT OF COLUMBIA ZONING REGULATIONS: The Secretary called attention to a Veto Message by the President (House Document No. 216, 83rd Congress), (Exhibit D), in which the President upheld the District of Columbia Zoning Regulations.

10. GARAGE, 1415 PENNSYLVANIA AVENUE, NORTHWEST: The Commission considered a design submitted by the Director of Inspection of the District of Columbia (Shipstead-Luce Act Submission No. 1590, dated September 22, 1953. The Secretary reported that he sent a set of blueprints of the design to Mr. Neild. A perspective was also presented.

[illegible]

[illegible]

[illegible]

Mr. Neild said that he examined the drawings and noted that the building is to be on the back of the lot. "It is a temporary structure, I take it. They indicated on the drawing that the architect was to decide on the material for the exterior. My comment was that until it was selected we could not pass on the design."

The Secretary then called attention to the fact that he had asked the architect and builder for samples of the material for the facade. This has been received with letter, which was read (Exhibit E). The two samples of material were presented—one a galvanized iron to be painted aluminum color; the other a cement-asbestos board.

Mr. Neild remarked, "As Mr. Belluschi has commented, any painted finish on there will certainly be temporary, and if it is ever permitted to deteriorate, it will look awful. Asbestos board lasts long; it is inoffensive and inconspicuous."

Mr. Biddle remarked that if they had thin aluminum it would be awful, like tin foil.

Thereupon, on motion properly moved and seconded the Commission approved the design, provided cement asbestos board is used for the exterior. The Director of Inspection was notified accordingly.

11. RESIDENCE FOR PORTAL DRIVE, (SHIPSTEAD-LUCE ACT SUBMISSION NO. 1586, dated September 9, 1953): The Commission inspected the design for this residence to be built at 1640 Portal Drive. It is of the rambler type. The Secretary reported that there are a number of residences of that type in the locality.

Professor Belluschi suggested that the design be approved with the recommendations that the geometrical design on the garage door be omitted and that the square motifs on the porch railing also be omitted. The Commission concurred, and the Director of Inspection was notified accordingly.

[illegible] to be [illegible] to be [illegible]. [illegible] a [illegible] [illegible] [illegible]

12. PRE-MEDICAL CLINIC BUILDING, HOWARD UNIVERSITY: Mr. L. L. Hunter, Acting Supervising Architect of the Public Buildings Service, accompanied by Mr. Justement and Mr. Elam, of the firm of Justement, Elam and Darby, architects, of 2011 K Street, Northwest, presented a set of plans for the proposed Pre-Medical Clinic Building, of Howard University, for which Congress has made an appropriation of $1,600,000. Mr. Hunter said:

> "Mr. Finley, gentlemen, in behalf of Howard University and the firm of Justement, Elam and Darby, represented by Mr. Justement and Mr. Elam today, I would like to present the preliminary drawings for the Pre-Clinical Medical Building at Howard University. I will ask Mr. Justement to make the presentation."

Mr. Justement outlined the project quite in detail and explained the drawings. He called attention from a location plan the new buildings that have been built at Howard University in recent years, including a medical school, a dental school, laboratory and dormitory building.

This is to be a four-story building of red brick. Mr. Justement presented a perspective showing the relationship of masses. He said it is important to know now "where the design and the plan have just got to go together and I am simply going to suggest here some possibilities with respect to details of fenestration and so forth, but indicate that the mass as we have it is fairly well settled. In other words, we have passed through what is known as the diagrammatic stage--there are three stages of development as the Public Buildings Service knows: the diagrammatic stage, the tentative stage, and then the working drawings stage. We are now nearing the end of the tentative stage. This perspective was made for the diagrammatic stage rather than the tentative stage." There is to be an entrance for strangers and visitors and one for students. The windows will be rather high so that people walking down the street could not be looking into the laboratory."

Professor Belluschi and Mr. Neild made several suggestions to Mr. Justement, which, he said, he would study. He was psrticularly anxious to know whether or

not the Commission thought they were proceeding in the right direction.

The Commission decided that Mr. Justement has presented a good design and he should proceed with the work, for further consideration at the October meeting of the Commission.

A copy of the discussion is attached hereto and made a part of these Minutes (Exhibit F).

13. STATUE OF ANDREW JACKSON FOR HICKORY, NORTH CAROLINA: The Secretary presented a letter received from Senator Hoey, of North Carolina, enclosing one (Exhibit G) setting forth that citizens of Hickory, North Carolina, desire advice as to procuring a statue of Andrew Jackson, or an obelisk for their town.

Mr. Finley said it is a small town of a few thousand people, and the first question to be answered is, how much money do they have to spend. To secure an answer to that question, Mr. Finley said he would write to the Senator (Exhibit H, See also Exhibit H-1).

14. E STREET BRIDGE: The Secretary reported that in the past two months the Highway Department of the District of Columbia has continued in its efforts to try to go ahead with plans for a bridge at E Street, but that Congress inserted a provision in the current District of Columbia Appropriation Act for the fiscal year 1954, prohibiting the District Commissioners from spending money for a bridge at E Street to cross Theodore Roosevelt Island. In the meantime officials of Alexandria, Congressman Broyhill of the Tenth District of Virginia, and the new Chairman of the National Capital Planning Commission, Mr. Harland Bartholomew, have come to an agreement that there should be a bridge at Jones Point, according to a Bill the Congressman introduced, H. R. 1980 (Exhibit I). The Bill will doubtless become the subject of a Congressional Committee Hearing early in 1954. The Commission sent a letter of protest to the District Commissioners regarding the E Street Bridge (Exhibit J).

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[illegible]

[illegible]

15. OLD GEORGETOWN ACT: The Secretary called attention to several matters to be considered by the Commission under the "Old Georgetown Act," but it was decided to defer them for consideration at the October meeting. He reported that submissions under this Act have become so numerous that it is necessary for the Committee, Messrs. Macomber, Foster and Winslow, to meet each week, usually on Tuesday afternoon. Since the enactment of the Law on September 22, 1950, there have been 720 submissions by the Director of Inspection in behalf of the Commissioners of the District of Columbia.

16. FREER GALLERY OF ART: The Commission called on Mr. Wenley, Director of the Freer Gallery of Art, and approved several fine works of art submitted by him (Exhibit K).

17. ART AND GOVERNMENT: The Secretary reported that since the Report on Art and Government was released for distribution last July numerous letters, press clippings, and telephone messages have been received, expressing high appreciation of the Report, including one from President Eisenhower, as also one from former President Truman.

Chairman Finley stated that during his recent visit in Europe he talked with several officials about the Report, and gave away several copies, which were very much appreciated. Considerable interest has developed regarding the recommendation concerning postage stamps, and there is to be a conference on the subject with Assistant Postmaster General Robertson, requested by him, during the afternoon. It involves a new series of about 20 stamps to replace the present Presidential Series. The Commission decided that the members should present ideas on the subject at the October meeting of the Commission, and, if possible the draft of a program of competition. A copy of the discussion is attached hereto and made a part of these Minutes (Exhibit L).

Also, Chairman Finley called attention to a letter that he received from an attorney in Washington, asking questions concerning the Report on Art and

Government, and its preparation.

Mr. Finley sent a reply to the attorney, a copy of which is attached hereto, and made a part of these Minutes (Exhibit M).

18. JURY DUTY BY THE SECRETARY: Chairman Finley informed the Commission that the Secretary has been summoned by Judge Paul L. Brown of the Circuit Court, Alexandria, Virginia, for jury duty during the month of October, and stated that he is very much opposed to this; not only are the services of Mr. Caemmerer needed in connection with the work of the Commission at this time of the year, but it would establish a bad precedent if the Commission's only Administrative Officer is taken away from his duties over a period of several weeks. Mr. Finley thereupon read a letter he had written to Judge Brown asking exemption of Mr. Caemmerer from this proposed jury duty, and to which the Commission agreed (Exhibit N).

The Commission adjourned at 5:00 p.m.

C O P Y

DISCUSSION ON IWO JIMA MARINE MEMORIAL

September 25, 1953

MR. de WELDON: Mr. Peets made some landscape drawings for the Nevius Tract for the Marine Memorial. Perhaps we can go over those.

CHAIRMAN FINLEY: Yes, let us do that.

MR. CAEMMERER: We can put you on this side of the table.

MR. PEETS: You know the past history of this matter. When I came back from Milwaukee, I had a talk with General Edson who had asked me to serve as landscape architect for the job. I did not take the job but said that I would work on it during the preliminary period and if everything went smoothly I would consider taking it. I am really very hesitant to take a job through the Commission of Fine Arts.

CHAIRMAN FINLEY: I might say he came to me and he asked me. He had one or two names. I said, "Well, they are both fine; you couldn't do better." So he chose himself. I merely recommended you highly as I would to anybody.

MR. PEETS: The matter still bothers me. However, I have made some preliminary studies and reviewed them with the sculptor last night.

MR. BELLUSCHI: I might make a comment here. I think you understand perfectly and we have a high estimation for you but I think it would be much better if there was not a Commission of Fine Arts in the picture. I think the previous Commission had been criticized on that account and I think it is very open to criticism which would certainly not be justified; but just the same, for your own good, I think you would be wise not to accept it. That is my personal feeling.

MR. PEETS: Yes.

EXHIBIT A

MR. BELLUSCHI: I realize that we have so much admiration for you and it has nothing to do with that but still it is a matter of policy and ethics and may result in criticism being levelled at the Commission from the outside, very strong criticism.

MR. BIDDLE: Could we say that as sort of a general policy that any commission on which the Commission has to pass — I mean, I don't suppose that would apply to somebody coming to the Commission, a member of the Commission, and recommending one of us if it was a job that did not pass through us.

MR. BELLUSCHI: That is right.

CHAIRMAN FINLEY: That would be all right.

I agree with what Mr. Belluschi says. I think it might subject the Commission and the member to criticism if they are paid for any work on which this Commission passes. So as I say, I did not recommend you or say I would rather recommend for you, but when he asked if you were competent, I said, Yes, certainly, very much so. I would like to add that I think as a matter of policy that we protect ourselves from criticism if we should adopt such a policy.

MR. PEETS: That has been my instinct in the matter. Let me therefore make it clear, for the record, that at present I am doing this as a friendly gesture on the part of the Fine Arts Commission.

CHAIRMAN FINLEY: That, of course, I think is very fine. I think any member who contributes that as a personal contribution does a splendid thing.

MR. PEETS: (Showing Map) I commenced by making a careful study of the Nevius Tract, on the grounds. The conspicuous discovery which you make when you come up and walk around these streets is that the beautiful high oak trees that form the backdrop for the Nevius Tract are not on the tract itself. The lower ones are scattered among these little houses on Meade Street. There are

two beautiful, dense groves of high oaks flanking 14th Street. The hill rises behind them. The highest point we could set for the ground on which the Marine Memorial would stand was approximately 110 above the River. Mead Street is 120. The top of the hill is 175. The trees on the hill rise to 235, approximately. In the future, perhaps, high apartment houses will replace many trees. Apartment houses are permitted to go, by the Arlington Cemetery regulations, to elevation 225 feet which would only be 50 feet above this point but would still be —

MR. BELLUSCHI: These trees are not under the control of the Federal Government so they might cut them and put slums there, so to speak.

MR. PEETS: The Constitution of the United States would have to be amended to take away from them the right to cut down the trees.

CHAIRMAN FINLEY: They can plant trees. It would take some time to grow but they could plant trees.

MR. PEETS: There is a beautiful oak there which would be probably destroyed when they widen the street. There is a beautiful oak at the edge of the tract which may escape. But lower down on the tract are some gorgeous trees, big oaks and beeches. Whatever is done, I feel that they should be saved and used in the composition.

North of Lee Boulevard there is to be the Arlington Towers apartment house layout, four huge buildings; eight stories plus penthouse, plus two feet of top structure. They will rise above anything that we could do on the Nevius Tract.

This (Showing a Drawing) is about elevation 90 for the first floor elevation of the buildings. They go up to a little over 200 whereas the locations we are studying for the memorial would be about 110 feet. However, there is a good deal of space between the apartments and the Memorial site. Also, they are not in the direction of the main view. The direction of sight is along

[illegible]

[illegible]

[illegible]

this axis. Here is the best view.

CHAIRMAN FINLEY: Where is the Lincoln Memorial in relation to this? Is it down here somewhere?

MR. PEETS: This is the line here, the alignment of the center of the Washington Monument and the Lincoln Memorial.

There are two principal factors bearing on the general design. First, the views of the Marine Memorial from various points of vantage. Second, the views of the River, the Lincoln Memorial, the Washington Monument and the Capitol from the Marine Memorial and from other points on the Nevius Tract. The first requirement, I believe, can be met by locating the Memorial as high as practicable surrounding it with an acre or more of open level land, and providing openings through which it could be seen--particularly from the vicinity of the Lincoln Memorial.

The second factor--views from the Tract--I think can best be realized by creating a long terrace (as elevated as possible) from which people may enjoy the fine views, particularly of the Mall buildings.

Now these two features can be kept separate or can be combined in a single design motif.

In Plan A they are separate. The Memorial is toward the northwest corner of the site in an elongated bastion--like open space axiated on the Washington Monument. Lower down is the specifically designed overlook terrace running north--south, with an arm swinging around to give a good rising view of the Marine Memorial. Plan B brings the site down a little and toward the south. The Memorial stands in a rectangular lawn (320 feet wide and 250 feet deep) whose lower edge forms an overlook terrace.

In each plan the Memorial would be on a fill of at least 10 feet. If the Association can afford it, the elevation could be increased in either plan. It could be raised another ten feet with aesthetic advantage.

this side. Here is the other view.

[illegible] STEVE: Here is the [illegible] in [illegible] in this [illegible] it does more sense.

Dr. [illegible]: This is the same view, but although it is [illegible] [illegible] the [illegible].

Then we [illegible] the [illegible] the [illegible] the view of [illegible] [illegible] the [illegible] [illegible] the [illegible] [illegible] [illegible]

You will note that the plans differ in the orientation of the Memorial. Plan A follows the traditional principle of civic art that a statue faces toward the deepest open space with its back toward a wall or hill. In Plan B the axis of the sculptured group is perpendicular to the line of the distant views. This was done to orient the faces of the figures toward the South, the best aspect for viewing works of sculpture.

MR. BELLUSCHI: How high would be that lower wall in Plan A?

MR. PEETS: This is not a wall but a slope. The ground would slope at one foot fall to six feet run. That is the slope at which you can use a lawn mower. There would be a little berm, then a slope which would pick up the existing level. It would resemble a bastion. Since there is at least a ten-foot fill of earth, I did not like to put any masonry construction on top of that fill.

MR. BELLUSCHI: What do you just have in mind around the fill in Plan B?

MR. PEETS. Earth slopes--an earth bastion. The slopes are indicated here; trees are planted on them except the east side.

MR. BELLUSCHI: I am much more intrigued by Scheme A than I am by Scheme B.

MR. BIDDLE: Could I ask one question about Scheme A? From that second raise there below, is there a good view of the Memorial from that? Does it give an alternate view of the Memorial?

MR. PEETS: Yes, and to my mind, these are the best views.

MR. BIDDLE: Looking back toward the monument we also look the other way.

MR. PEETS: Yes, this curved line would be particularly intended for a view through the trees to the Memorial.

MR. BIDDLE: That offers sort of double perspective of the Memorial, this plan?

MR. PEETS: Yes.

MR. BIDDLE: As effectively? Because I thought you were going to raise that esplanade there.

MR. PEETS: The overlook terrace would be about six feet lower than the Memorial site.

MR. BIDDLE: The other one on B —

MR. PEETS: The lower terrace?

MR. BIDDLE: Apparently it would not be as effective.

MR. BELLUSCHI: I think Plan A would be better. Also, is not that the right direction to turn a monument as sort of complementary to the hill back of it? The other way, in Plan A, is just parallel to the hill and seems to me not quite as effective.

MR. de WELDON: According to the light, the light comes from the south and it should face south so it gets the breaking light all day long, the straight-on light. That in B —

CHAIRMAN FINLEY: Did you have a photograph which would show us the direction in which the memorial would face?

MR. de WELDON: I don't have a photograph. The New York Times had it on the cover of the Magazine Section which shows. It would be this view over there.

CHAIRMAN FINLEY: This is what you called the front of the memorial?

MR. de WELDON: Yes.

CHAIRMAN FINLEY: This head would be facing toward the Washington Monument?

MR. de WELDON: Yes.

MR. BIDDLE: Which is south?

MR. PEETS: North is here; south is here. In this case, the men would be moving south, let's say; the flag pole would be this way. That, of course, that matter of the directional character, the directional significance of the statue, is the first thing that I considered and looking at it from or in a purely

formal way, as an architectural problem, the movement normally would be toward the largest open space. If it were a horse, for instance, there would be no question about it. It would just have to go facing toward the big open space with its rear against the dark hill. But it is true that this composition is not as strongly ordered as a horse would be. I hope there will be full discussion of that. Of course, the solution has to please the sculptor.

MR. NEILD: Isn't it true that the main approach to the monument would be such that it would be seen from three sides? You might say that this main highway, if it is facing east, as in that Scheme A, it would show up to better advantage. The large part of the monument is hidden when it faces to the south, half of it.

MR. PEETS: I located the axis to the big lawn from the east corner so that as people come up here, they would pause at this piece of pavement and look at it in this direction and probably at many times of day get a superior view. I wouldn't think they would get a particularly good view from here.

MR. NEILD: But a view from the highway of traffic.

MR. PEETS: It is a question if there would be any view. This is Lee Highway here. This is negligible for this point because we would have to fill up this with trees in any case, and Meade is only a local street.

MR. NEILD: Half of the monument is lost in perspective. Actually, from the roads, the highways —

MR. PEETS: That is right. At one time I had an opening there and it would not be impossible at all to have a small opening, but the views of the Memorial from across the river are all-important. I mean, there are two important views. One is from across the river from this vicinity of the Lincoln Memorial. The other is the view right from this walk. Of course, it was designed, the proportions were chosen somewhat to give a desirable view of it from the surrounding walk.

CHAIRMAN FINLEY: What would be the composition of this esplanade or whatever is there -- this part down here -- is that stone or something else?

MR. PEETS: I would certainly like to have it stone but I am afraid that it would be an earth fill with a slope and with a heavy low hedge.

MR. NEILD: Would that obscure the monument in any way from the highway? Is the elevation of this stone terrace 104 feet?

MR. PEETS: From Lee Highway.

MR. NEILD: The highway turns this way, does it not?

MR. PEETS: It swings over.

MR. NEILD: That lower terrace would obscure the monument.

MR. BELLUSCHI: From here would be standing away.

MR. PEETS: I would have to draw a section before I could answer that. At present, you don't see this piece of land at all because there are some beautiful big oaks here, near Arlington Ridge Road.

MR. NEILD: I think the monument would stand out much more prominently if you could do away with that second stone wall on which you have your pencil now.

CHAIRMAN FINLEY: I am inclined to think that, too. It seems to me it hides the monument a little.

MR. PEETS: You refer to the Overlook Terrace in Plan A. That might be helped by making the terrace lower. You would still get good views --

MR. BIDDLE: What I like in Plan A is the chance of a double perspective of the monument, a little more subtlety there.

MR. BELLUSCHI: Yes, that is right.

MR. BIDDLE: If it does not in any way interfere.

MR. BELLUSCHI: That is more conspicuous than the plan there; that in reality could be fairly low or could be just a bank which keeps people -- that is grass? the level part.

Dr. [illegible]: [illegible] would be the connection of [illegible] [illegible] ever in [illegible] — [illegible] — [illegible] [illegible] [illegible]

Dr. [illegible]: I would certainly like to [illegible] [illegible] [illegible] it would be an [illegible] [illegible] [illegible] [illegible] [illegible].

Dr. [illegible]: [illegible] [illegible] [illegible] [illegible]

CHAIRMAN FINLEY: I like that whole arrangement in Plan B; I mean with the open space here, in that it more or less reproduces the height on which these men raise the flag. It is a natural rise so you get the effect of a going up to a mountain; and there is no artificial structure in between to detract from that idea.

MR. PEETS: The other Plan could be modified to get the same effect.

CHAIRMAN FINLEY: I would rather have it face in this direction but I have a great respect for the sculptor and I think he ought to be given the utmost consideration in the placing of his monument.

MR. de WELDON: Light is extremely important for any piece of sculpture.

MR. BELLUSCHI: That is the thing.

MR. de WELDON: One side would be always in light and the other always in shade, though. Here the sun goes around.

MR. BIDDLE: Can't this cross axis be combined with something of this landscaping, making Plan B more like Plan A?

MR. PEETS: You mean, introduce a motif like this lateral approach?

MR. BIDDLE: Exactly, yes.

CHAIRMAN FINLEY: Could you do it on both sides over there, for instance?

MR. NEILD: Too much would detract from the Monument.

MR. PEETS: The terrace would have to go out practically to this point in order to get good views —

MR. BIDDLE: Why more than the other one?

MR. PEETS: It does go out to that point but Plan A establishes a new axis out here which gives the emphasis to the Washington Monument. It is farther north. The same motif could be shortened up for application to Plan B.

MR. BELLUSCHI: Just thinking out loud a minute, knowing this, but what bothers me at this point is that although it was not as strong as a horse directionally, the movement of that is definitely that way which would be parallel

[illegible]

[illegible]

[illegible]

to the main line of the hill which is not very good. Now, would it be possible to keep this direction for the sake of the light, which I can see is very important, instead of getting this zxis here this way, that would not prevent the view from coming this way and a view of this and still could be in the center without having to --

MR. PEETS: Do you mean to turn the design so that the long axis would be this way?

MR. BELLUSCHI: Assuming this is the direction of the monument for the light, instead of making a feature of this and emphasizing this axis here, more or less emphasize the other so far as the monument -- but without putting this there.

MR. PEETS: Yes, one would strengthen then the north-south elements of the design, without reducing the views to and from the Memorial along the east-west axis.

MR. BELLUSCHI: That is right.

MR. PEETS: Perhaps some more study would help.

MR. NEILD: Wouldn't there be danger of your foreshortening that monument from the terrace extended too far to the east? Would that not kill the view of it to the city, for instance, unless it were much higher above the terrace?

MR. BELLUSCHI: Treat it this way so it would be seen from all directions; not try to emphasize this. It would be the opposite -- so it will be seen here as well as there. But I am thinking, just talking, because I have not been there and I do not know what the hill is. It seems to me the location of the hills and the whole composition and environment is extremely important, almost as important as the light.

MR. PEETS: I think it would be desirable to have one of the little bronze models, if they are available, and set it up outside, outdoors, and study it for weeks, if necessary, because that is a very important element in this whole composition.

MR. BIDDLE: Couldn't we all run down there at the next meeting? Would there not be time? That would not delay things -- in November?

MR. BELLUSCHI: We have a meeting in October.

MR. BIDDLE: In October, yes.

MR. PEETS: There will be no positive decisions, of course, by that time. I must say that it is not very satisfying to study it from the site because it is covered with thorns and stick-tights. So today's discussion can be taken as a preliminary review of this problem.

MR. NEILD: It seems to me that it would justify a small scale model of the site, topography, and monument.

MR. PEETS: I wish we could have it.

CHAIRMAN FINLEY: Shall we wait until October, until the October meeting, and then perhaps study a small model of the monument that can be set up on some sort of a drawing of the site?

MR. BELLUSCHI: Have you a photograph of the area?

MR. PEETS: Yes, we have an air photograph of it.

MR. NEILD: Why couldn't you make a small topographic model of the site?

CHAIRMAN FINLEY: Couldn't we have a pole erected on the site? Even if it went up ten feet, that would give the ground level. How high is the monument from the top to the base?

MR. de WEIDON: Thirty-two feet.

MR. PEETS: That includes the 10-foot base?

MR. de WEIDON: Includes the ten-foot base.

CHAIRMAN FINLEY: Would it be possible to get a pole that high? They you could tell where the top of the monument would come.

MR. PEETS: That is one of the important studies.

MR. NEILD: That 32 does not include the base, does it? Isn't your monument itself 32 feet in height?

MR. FIGURI: [illegible] on the [illegible] of [illegible] [illegible] [illegible]

MR. de WELDON: Yes, including the pedestal.

MR. NEILD: They asked if that included the base. Your base is eight or ten feet.

CHAIRMAN FINLEY: What would it come to, a pole such as that?

MR. PEETS: Fifty dollars for a simple pole. I am quite sure that the Marines would meet the cost of putting up a pole with which we could judge the elevation of things as seen from across the river.

CHAIRMAN FINLEY: I think it would be desirable, and they probably would do it, but if not, I should think it would be a proper charge against us. If the Marines can't do it, the Commission will do it.

MR. BELLUSCHI: There is a basic conflict there between good light and orientation in relation to the axis as well as to the relation of the hills. Now, you are going to have those two --

MR. de WELDON: The lighting -- and the prevailing wind will carry the flag in the same direction in relation to the fugures of the men as it did on Iwo Jima. When you turn it around, the flag will fly sideways and not in the same direction as the men are moving.

CHAIRMAN FINLEY: North and south.

MR. de WELDON: Yes.

CHAIRMAN FINLEY: The best breeze comes from the south here.

MR. BIDDLE: On the Atlantic seaboard it comes from the south.

CHAIRMAN FINLEY: It has something to do with the mountains but I know we always get our breeze on the south exposure.

MR. PEETS: Southwest where I live.

MR. BIDDLE: Southwest almost everywhere on the Atlantic seaboard.

MR. PEETS: With local variations.

CHAIRMAN FINLEY: Shall we let it rest until the next meeting in October?

Particularly, let us see a little model of the monument itself; even on the table I think it would help us to visualize it a little better. Do you have one?

MR. de WEIDON: Very small scale.

CHAIRMAN FINLEY: Whatever you have.

MR. PEETS: Have you copies of the one that General Edson has in his office?

MR. de WEIDON: That is the only one; but I have a smaller one, real small.

CHAIRMAN FINLEY: How large is the one General Edson has?

MR.de WEIDON: Three-eights of an inch to the foot and the small one is one-eighth of an inch to the foot.

MR. PEETS: Perhaps we could borrow General Edson's.

CHAIRMAN FINLEY: It does not have to be big. We just want to get an idea. I remember the monument, of course, but I don't remember the orientation.

Particularly, do we see a fundamental [illegible] of the economic [illegible] and [illegible] I think it would [illegible] to [illegible] [illegible].

Mr. [illegible]: [illegible].

Chairman [illegible]: [illegible].

Mr. [illegible]: [illegible].

Mr. [illegible]: [illegible].

Chairman [illegible]: [illegible].

Mr. [illegible]: [illegible] [illegible] of [illegible].

Mr. [illegible]: [illegible].

Chairman [illegible]: [illegible]. [illegible]

I remember the [illegible] of [illegible] [illegible].

C O P Y

THE COMMISSION OF FINE ARTS
7000 Interior Department Building
Washington D. C.

September 29, 1953

Dear Mr. Chatelain:

The Commission of Fine Arts, at their meeting on September 25, 1953, approved the design submitted by Mr. Gauger, of your office, for the Headquarters Building of the Milk Driver's Local Union to be erected at the northeast corner of Third and D Streets, Northwest.

Sincerely yours,
Sgd.
David E. Finley,
Chairman.

Mr. Leon Chatelain, Jr.,
1632 K Street, N. W.,
Washington D. C.

EXHIBIT B

C O P Y

GENERAL SERVICES ADMINISTRATION
Public Buildings Service
Washington 25, D. C.

September 21, 1953

In Reply Refer To: PRP
D. C. Building Program

Mr. H. P. Caemmerer
Secretary
Commission of Fine Arts
Room 7000, Interior Building
Washington 25, D. C.

Dear Mr. Caemmerer:

This has reference to our letter to you of September 15, concerning the interest of a Federal agency in the construction of an office building for its use.

We have just received a reply from this client agency to our request for its comments relative to the proposed construction of an apartment house on a portion of the land contemplated to be used for the Federal building.

I am quoting below, for your information, the final paragraph of the client agency's letter:

> "While we have not definitely decided which of the several possible sites we prefer, we do wish to consider the site which comprises Blocks 20, 33, and 44 and would object at this time to its release for other purposes."

Very truly yours,
Sgd.
John L. Nagle
Director
Real Estate Division

EXHIBIT C

[illegible]

[illegible] Services Administration
Public Buildings Service
Washington [illegible]

[illegible] 1952

[illegible]
[illegible] Building Project

Mr. [illegible]
Secretary
Commission of Fine Arts
Room 7000, Federal Building
Washington 25, D. C.

Dear Mr. [illegible]:

This has reference to our letter of [illegible] concerning the design of a proposed addition to the [illegible] of an office building for the [illegible].

As [illegible] previously [illegible] our request for the [illegible] of an apartment house on a [illegible] of the land [illegible] used for the Federal Building.

I am quoting below for your information, the [illegible] remark of the client [illegible]:

"While [illegible] of the General [illegible] to [illegible] by [illegible] of the [illegible] 27, 28, and 29, we do [illegible] for other [illegible]."

[illegible]
[illegible]
[illegible]
[illegible]
[illegible]

83d Congress, 1st Session } HOUSE OF REPRESENTATIVES { Document No. 216

AUTHORIZING THE BOARD OF COMMISSIONERS OF THE DISTRICT OF COLUMBIA TO PERMIT CERTAIN IMPROVEMENTS TO TWO BUSINESS PROPERTIES SITUATED IN THE DISTRICT OF COLUMBIA

MESSAGE

FROM

THE PRESIDENT OF THE UNITED STATES

RETURNING

WITHOUT APPROVAL THE BILL (H. R. 3087) TO AUTHORIZE THE BOARD OF COMMISSIONERS OF THE DISTRICT OF COLUMBIA TO PERMIT CERTAIN IMPROVEMENTS TO TWO BUSINESS PROPERTIES SITUATED IN THE DISTRICT OF COLUMBIA

July 29, 1953.—Referred to the Committee on District of Columbia and ordered to be printed

To the House of Representatives:

I return herewith, without my approval, H. R. 3087, to authorize the Board of Commissioners of the District of Columbia to permit certain improvements to two business properties situated in the District of Columbia.

The two properties involved, owned by private corporations, are occupied as gasoline filling stations, in a residential use district. Under the zoning regulations promulgated pursuant to the act of March 1, 1920, as amended by the act of June 20, 1938, the two stations may be continued as such in the category of nonconforming uses because they were in existence prior to the enactment of the zoning statute. However, except under certain conditions, these nonconforming uses cannot be physically extended, enlarged, or improved. At present there are approximately 5,000 nonconforming uses in the District of Columbia. We should not single out two of these and provide benefits for them which cannot be enjoyed by any of the other many nonconforming uses.

EXHIBIT D

8 and Upshur Street Northwest), Square [illegible], lot

9 numbered 800 (southeast corner of the intersection of Wis-

10 consin and Massachusetts Avenues Northwest), both situated

in the District of Columbia, as the Commissioners may deem appropriate for the purpose of conducting the businesses which are being conducted on such lands on the date of enactment of this Act.

Passed the House of Representatives May 25, 1953.

Attest: LYLE O. SNADER,
Clerk.

Calendar No. 374

83D CONGRESS
1ST SESSION

H. R. 3087

[Report No. 368]

AN ACT

To authorize the Board of Commissioners of the District of Columbia to permit certain improvements to two business properties situated in the District of Columbia.

MAY 26 (legislative day, MAY 21), 1953
Read twice and referred to the Committee on the District of Columbia

JUNE 4 (legislative day, MAY 28), 1953
Reported without amendment

C O P Y

HEWITT WELLS COMPANY
1401 K Street, N. W.
Washington 5, D. C.

REpublic 7-7342

September 23, 1953

Mr. H. P. Caemmerer, Secretary
The Commission of Fine Arts
Washington, D. C.

Dear Sir:

As requested in your letter of September 22nd, we are delivering to your office samples of material we wish to use for the spandrels of the proposed parking structure at 1415 Pennsylvania Avenue, Lot 4 and 5, Square 225.

We prefer to use steelox sections manufactured of eighteen gauge Armco Zincgrip-Paintgrip painted any desired color as indicated on the sample.

Or, if you prefer, we will use an asbestos cement product, as per sample, which will have the appearance and texture of lime stone.

Yours very truly,
Sgd.
Hewitt Wells

EXHIBIT E

C O P Y

DISCUSSION ON PRE-CLINICAL MEDICAL BUILDING

September 25, 1953

MR. HUNTER: Mr. Finley, gentlemen, in behalf of Howard University the General Services Administration, Public Buildings Service, and the firm of Justement, Elam and Darby represented by Mr. Justement and Mr. Elam today, would like to present the preliminary drawings for the pre-clinical medical building at Howard University. I will ask Mr. Justement to make the presentation.

MR. JUSTEMENT: Before we look at the perspective, I think it might be well to look at the plot plan, if you will, please, to show in general what the problem is. This is the baseball park. I am sure you are all familiar with Griffith Stadium; that is the back of the north wall of Griffith Stadium. This is fifth -- Fifth Street and this is W Street. In this plan, then, we are looking south rather than north the way plans are usually oriented. But the building faces north. This is the present medical school building. This H-shaped building right there, I mean.

The new dental school is being built right here and that is the elevation of the building which is now nearing completion.

This is the medical school, a three-story building that was built about 1925, I believe, or thereabouts. The space within which we must work is between this medical school and Fifth Street and between a reasonable space for a rear yard and some point out here. Now, we are also limited, unless we get a change in the zoning, to a maximum height as shown there. It might be possible to get a change in that height; but although we first thought of applying for a change in zoning, we decided against it because by keeping to the lower height we can have all of our student labs within the first three floors and it will not be necessary for the students to use elevators; which, for large classes, this is somewhat of a nuisance, as you can appreciate.

The fourth floor will be purely for research and can be reached by elevators but will not have a large population; and the fifth floor is for animals.

This is the area of the superstructure. In other words, this area right here is the plan from that point on up to that point. The animal floor is somewhat smaller in there. This shaded portion here between these two lines is a one-story structure. I will explain that in just a moment by a brief resume of the plans. That front wall has been made to line up approximately with the dental school.

I want to explain the whys of the plan before discussing the elevation. These plans were oriented to north-south, I think. Now, here is the present medical school and this is the first floor. This is the dissecting laboratory there, morgue and embalming and so forth.

In the front, the reason for this extension forward is the need for two large classrooms and one small auditorium which requires a span of sixty feet which it would have been very awkward to place under the super-structure.

EXHIBIT F

[illegible]

[illegible], 1960

[illegible]

[illegible]

[illegible]

Although plans were at one time considered to place it in the court, it made a very difficult condition to place it in there as a matter of plan, and as a matter of construction.

We have to consider as a further complication that this present building must be used during the period of construction of the new building, so we are trying to make a firm, definite line of cleavage between the present and the new building until such time as the new building is built when they will then move over into there and during one summer make the alterations that have to be made in the present building.

It is possible and, in fact, desirable not to have any windows in those two walls. There are two small rooms here that are used only for preparation rooms for the classrooms and could be lighted by artificial light and there is no need for windows in any of the classrooms there because the elimination of windows will simply cut out the street noises.

Now we will pass to the next one. I am not going to discuss the rest of the plans in detail except to point out that, in general, we have a square mass here in which there is a large laboratory on the south side, a long laboratory on the north side, and smaller laboratory facing the east and the whole central part of the building is taken up with supply rooms and various accessory spaces in which people do not work all day.

The next floor, the third floor, is built on the same principle and then the fourth floor is the research floor which has laboratories on all sides and then the fifth floor is set back and is purely for animals. That gives you a quick view of the problems involved in design. The first question arises is one of fenestration. It did not seem appropriate to use small windows in a building in which we need light to go to a considerable depth. These laboratories are about thirty feet deep from the south wall. We wanted to get a substantial amount of light in there. It did not seem appropriate to have the type of fenestration used in the medical building, even though this is an addition to that building.

So our first thought was a long, continuous strip of windows; but before we discuss that detail, I think now we may take a quick look at this perspective which shows the relationship of masses. I would like to say that these drawings are not presented as something that we believe to be final from the point of view of design but we do hope that your Commission will give us sufficient approval to proceed with the further development of the plans and elevations on the basis of this submission today because we are trying to work within certain schedules of time. There are various submissions and procedures required; the plan itself is an extremely complicated plan and unless we have a reasonable feeling that what we are going to do with respect to the plan is possible—at least of satisfactory expression from the point of view of design—we would be greatly hampered in the further development of the plans.

In other words, it is a question of where the design and the plan have just got to go together and I am simply going to suggest here some possibilities with respect to details of fenestration and so forth, but indicate that the mass as we have it is fairly well settled.

We have passed through what is known as the diagrammatic stage — there are three stages of development as PBS knows and works: the diagrammatic stage, the tentative stage, and then the working drawings stage. We are now nearing the end of the tentative stage. This perspective was made for the diagrammatic stage rather than the tentative stage.

Now, here is the dental school and there is the present medical school and here was a first suggestion of a design for the new building somewhat in accordance with the elevation which you see there except that at this stage we had thought in terms of putting some windows in those preparation rooms. They would have to be down very low with the sill at ground level because those three rooms slope down from the first floor so that the floor of the preparation room is about four feet at least below the ground level outside. These windows were to be in one of those three classrooms which go along there and we later came to the conclusion they would be better out entirely.

These windows here at that floor at one time offered, we thought, a possibility of a library going through there and we were studying that perspective at a time when that was a possibility in which case we would have needed tall windows there.

As it stands now, the library has been eliminated from the building. The dissecting laboratory has been located there and for the dissecting laboratory we now feel that the window sill should be quite high so that people would not be looking in. So much for that.

Now we may consider very quickly an alternative in the matter of fenestration. In either event, we are thinking as you see here, of long strips of windows rather than individual windows. But this is the other obvious possibility, one that is frequently used, of having continuous windows but having a very light type of construction there in the form of panels. This shows the outline of the medical building, and this would be the north elevation with the blank wall there. This would be the east elevation with a blank wall and a classroom, and here there would be a slight overhang of this upper mass, as you see right there, because the columns in the laboratories from there to there, and from here to here, are set back about three feet from the face of the wall to the center of the column; because we need the space in the labs from this point on up, but we do not need it in the labs from this point on down, and as you may have observed from the site plan, it has been necessary to come quite close to the sidewalk line on fifth street.

Actually, the legal street is the line of the sidewalk. We could have come to that point. But we wanted to stay as far back from it as possible and since we did not need the space in the dissecting laboratory, we have come back to the line of columns and then carried that plane continuously over for the front part so that the superstructure is a dotted line which comes across here and then goes beyond this line about two feet and beyond.

Now, the windows in the dissecting lab, as I said before, have been kept quite high so that people walking down the street could not be looking in the lab.

One final item and then I think I have made a quick explanation of the whold building. The principal entrance could be used by strangers and the general public, you might say — those who are not in every-day attendance at

the school — would remain at this point. The administrator desires to have his offices right there on the second floor, so that that is where the public would be coming in.

The student, the heavy student load, of course, would come at that point and at this point. In plan, at this point and at that point. However, they can also come in at least two points. In other words, the locker rooms are all arranged down in here. But these are not intended to be marked too prominently as entrances which would guide the general public in rather than the existing entrance. I think that is about all I have to say except to answer any questions.

MR. NEILD: Mr. Justement, what are the materials of the new building?

MR. JUSTEMENT: The present building is a red brick and we had thought in terms of a continuation of the red brick, possibly making it a little bit lighter in color than the existing brick, red brick.

MR. NEILD: Is the new dental wing of the same material?
MR. JUSTEMENT: Yes. They have used the brick.
MR. ELAM: It is a red brick.
MR JUSTEMENT: Yes.
MR. NEILD: The three buildings would harmonize in color, anyhow.
MR. HUNTER: Yes.
MR. NEILD: Any possibility of removing those columns at the old entrance some day?

MR. JUSTEMENT: Some day, I would say, but I do not think it would be looked upon with favor by the school at this time.

MR. HUNTER: No, sir. I feel that there is not much possibility of trying to do it right now, Mr. Neild.

MR. NEILD: May I see, please, a sketch of that general building, the fenestration particularly of the dental building?

MR. JUSTEMENT: Certainly, sir.

MR. NEILD: Then this last scheme, do you say that that material in the center in between the windows — in other words, in the spandrels — would be a light-colored material? You mean stone?

MR. JUSTEMENT: I did not have in mind stone. Frankly, we have not thought the problem through to its conclusion. We might use — when I said, stone, I did say early stone which is, as you know, a type of manufactured cast concrete that we use here that is of a very high grade and in which you can get any color that you want. We had also in mind as a possibility of handling it if we go to that general type of fenestration, some of the enameled metal panels which are used so much in modern work.

MR. PEETS: I have just been noting that you have a beautiful chance to use Boston ivy with all that nice brick wall which you will have, especially in the low building to help with the drapery.

[illegible]

[illegible]

[illegible]

MR. JUSTEMENT: That, I think, is true. The landscaping ought to be relatively simple.

MR. NEILD: It is a complicated design having three buildings in it, each of a different period. I would like personally just a few more minutes to study it.

CHAIRMAN FINLEY: We were just waiting on you because we wanted your comments on the building.

MR. BELLUSCHI: I have one basic question and I know that there is a plan point, from a mass point of view. I know that it is dictated by the plan. But sometimes you can do just a little. I am a little bothered. I want to say first that you have an attractive building. Eitner one of the two makes a straightforward solution, but the mass of the one-story building parallel to the mass of the three-story building is rather disturbing. The conception is very good to separate those. If it was more of a mass that came out, that did not try to parallel — the two masses parallel each other and they are not too fortunate in the respect. I am just really thinking out loud.

MR. BIDDLE: You might lighten the fenestration.

MR. BELLUSCHI: Forgetting the fenestration a moment. This building is one-story and this one here is four-story. I do not think that this being one story and this really make much difference about balancing. I would prefer purely from an abstract point of view of mass if this would come out this way and definitely have a separation even if you had to have, say, your big room, not your classroom but the demonstration room, as a separate one and the other two with a short corridor. In other words, I think that a more distinct separation rather than this mass paralleling that would be better. That is a suggestion that is not too strong if done in the spirit of thinking out loud. The other question: what is the relationship of the cell to your laboratory tables in those? About the same height?

MR. JUSTEMENT: It is just about siz inches of the laboratory table.

MR. BELLUSCHI: It looked pretty low here.

MR. JUSTEMENT: That is a very small scale. But there are two types of table. We have one table that is the height of prevailing laboratory tables, 37 inches, three-foot one, and there is one about thirty inches. We have placed the sill at 42 inches, which is five inches above the highest laboratory tables.

MR. BELLUSCHI: I am not criticizing. For instance, this is the fenestration. This is a high window.

MR. NEILD: That has been done away with.

MR. BIDDLE: That has been eliminated.

MR. JUSTEMENT: We have eliminated both of them.

MR. BELLUSCHI: But I thought — again, I want to see the plan again. Perhaps that lecture room which is the larger of the two could be treated from

one side rather than trying to have a symmetrical — I realize that this is the most convenient but you already have a vestibule and lobby here. But I am just wondering if this was moved out, instead of having a parallel mass have it more this way. That way.

MR. JUSTEMENT: There is a possibility there. That is the type of plan study that would not be ruinous. It would be ruinous to get into plan changes within the main building mass. This is a very good possibility. That we may be able to do.

MR. BELLUSCHI: I think it is a little bit stiff. The fact that this parallels —

MR. JUSTEMENT: One on top of the other.

MR. BELLUSCHI: They don't seem to be too happy but otherwise I like it.

MR. HUNTER: Did you realize that in the latest plan this element comes out to the face of this element, and they pass through with this overhanging two or three feet.

MR. JUSTEMENT: It would show over here more perhaps. As I explained, I believe possibly while you were out, the columns that are in this lab section are set back about three —

MR. BELLUSCHI: So you are cantilevering this?

MR. JUSTEMENT: At each level. When we get down to the dissecting floor, we do not need that extra room but we do want to give more space between the side room; so we have carried the line down, the columns down here, and the brick work just enough to cover them. We have taken that plane and come right straight across, which ties that mass in.

MR. BELLUSCHI: That would be perfectly all right if you could have that as a squarish thing and have it away from the other side and keep this. That is just a suggestion.

MR. JUSTEMENT: Would you feel better about it if it turns out to be possible to have one of these lecture rooms smaller than the other and to get some kind of a break in there, maybe get one of them in that direction?

MR. BELLUSCHI: This would be better than having a break. I was hoping that you could use it, not come out to there; even that would be better. Have this come out here. It seems to me that is worth studying, although it is not bad at all. I thought that coming as a fresh reaction, sometimes one views a problem differently.

MR. JUSTEMENT: I will be very glad to make that study. I cannot promise how it is going to turn out.

MR. HUNTER: I agree with Mr. Belluschi that it does look as if you have a mass stuck up there. You can bring that around here and eliminate that feeling.

MR. BELLUSCHI: That is a much happier solution. If you used it — again I am giving my reactions which are fresh — this, evidently you do not need

any light back here.

MR. JUSTEMENT: Not at those points, no, sir.

MR. BELLUSCHI: So this is so very obviously a veneer, not even if there was a, not counting that little reveal; that makes kind of an idea that it is a mass and appear like — I would treat it as a veneer and maybe even return this.

MR. JUSTEMENT: Even if you had to get the brick work about 12 inches wide.

MR. BELLUSCHI: This is veneer and you are clean-cut, rather than try to make a heavy pier on the side. But that is just a reaction that comes to mind.

MR. JUSTEMENT: I think that could be done very nicely.

MR. NEILD: I think the selection of materials on this end, these end elevations, are very important. I am sure you are going to make studies, perspective studies.

MR. JUSTEMENT: Yes. As I say, we will have another perspective, but I thought it would not be fair to you to wait until we had the final perspective in.

MR. BELLUSCHI: It is fair to say, Mr. Chairman, that I think it is very encouraging to see a good, healthy and vital approach to it in either one of the two, properly developed, and with some minor changes, at least speaking for myself, I look with a great deal of favor. So if you want to, I will make a motion saying that to encourage him, go ahead in the direction they have started.

CHAIRMAN FINLEY: I think it would be well. Does that meet with the approval of the other members?

MR. NEILD: Yes.

CHAIRMAN FINLEY: Then we will consider that you have our approval and encouragement so far to go ahead on the line you are working on now.

MR. JUSTEMENT: I will try to justify it. Thank you very much.

MR. HUNTER: Was it your thought, Mr. Chairman, that we resubmit this? I have been asked that by Mr. Caemmerer?

CHAIRMAN FINLEY: Yes. You want to see it again at the next meeting?

MR. HUNTER: As far as the plan and general conception, we can push right ahead?

CHAIRMAN FINLEY: Yes. We are meeting on October 22.
MR. CAEMMERER: Yes.
CHAIRMAN FINLEY: Perhaps on the 22nd you can come back.
MR. HUNTER: Will you be ready by that time?
MR. JUSTEMENT: I believe so.
CHAIRMAN FINLEY: Thank you, gentlemen.

C O P Y

UNITED STATES SENATE
Committee on
Agriculture and Forestry

September 8, 1953

Commission of Fine Arts
Department of Interior
Washington, D. C.
ATTN: Secretary

Dear Sir:

In accordance with your telephone conversation with my office this date, I am herewith enclosing a letter which I received from Mr. Lane Souter, Executive Director of Beacon Safety Council, Inc., Hickory, North Carolina.

You will note that the citizens of Hickory, North Carolina are interested in securing a statue of Andrew Jackson for the Central Square. I shall greatly appreciate any assistance you may be able to render them.

With best wishes, I am

Yours very truly,

Sgd.
Clyde R. Hoey

CRH:cb

EXHIBIT G

C O P Y

BEACON SAFETY COUNCIL, INC.
116 Fifth Street, S. W.
Hickory, North Carolina

September 2, 1953

U. S. Senator, Clyde R. Hoey,
of North Carolina,
Washington, D. C.

Honorable Sir:

We would like to purchase a statue of Andrew Jackson (Old Hickory) for the central square in Hickory. If we found that that was entirely out of our reach, then we would like to have any information that was available concerning an attractive obelisk.

Would you be able to shed any light on how to go about securing a suitable statue for the square, or securing information regarding the source and purchasing price of such a statue?

I am writing on behalf of this Board, that in turn is securing the information on behalf of city officials, and our newspaper.

We would be most grateful for any help that you could render.

Sincerely yours,

Sgd.
Lane Soutar

C O P Y

THE COMMISSION OF FINE ARTS
Washington D. C.

October 8, 1953

My dear Senator:

At the meeting of the Commission of Fine Arts, which was held recently, I read to the members your letter of September 8th, enclosing a copy of the letter you had received from Mr. Lane Souter of Hickory, North Carolina, saying that the citizens of that city are interested in securing a statue of Andrew Jackson for the central square.

I enclose a copy of a letter which I have written to Mr. Souter and hope that we may be able to be of some assistance to him in this matter.

Sincerely yours,
Sgd.
David E. Finley,
Chairman.

The Honorable
Clyde R. Hoey
United States Senate
Washington 25, D. C.

DEF:pav

EXHIBIT H

C O P Y

THE COMMISSION OF FINE ARTS
Washington D. C.

October 7, 1953

Dear Mr. Souter:

The Commission of Fine Arts has received, through the courtesy of Senator Hoey, a copy of your letter to him of September 2nd, asking for information as to how the citizens of Hickory could acquire a statue to be erected in the central square of the city.

The Commission will be glad to be of any assistance that we can in helping you to acquire a suitable statue. Could you give us some idea of the amount that would be available, either for an original work of art by some well-known American sculptor or, if that is not possible, a replica of some existing statue or bust of Andrew Jackson. In the event that it will not be possible to acquire a statue, I understand that you would like to erect an obelisk.

The next meeting of the Commission will be held on October 22nd, and if you could send the information by that time, we should be glad to give you the benefit of our advice.

Sincerely yours,
Sgd.
David E. Finley
Chairman

Mr. Lane Souter
Beacon Safety Council, Inc.
116 Fifth Street, S. W.
Hickory, North Carolina

EXHIBIT H-1

83D CONGRESS
1ST SESSION

H. R. 1980

IN THE HOUSE OF REPRESENTATIVES

JANUARY 22, 1953

Mr. BROYHILL introduced the following bill; which was referred to the Committee on the District of Columbia

A BILL

To authorize and direct the Commissioners of the District of Columbia to construct a bridge over the Potomac River in the vicinity of Jones Point, Virginia, and for other purposes.

Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled, That (a) the Commissioners of the District of Columbia (referred to hereinafter as "the Commissioners") are authorized and directed to construct, maintain, and operate a four-lane bridge over the Potomac River, from a point at or near Jones Point, Virginia, across a certain portion of the District of Columbia, to a point in Maryland, together with bridge approaches and roads connecting such bridge and approaches with streets, park roads, and highways in Virginia, Maryland, and the District of Columbia.

EXHIBIT I

(b) The bridge shall be of deck girder structure with a swing span having a one hundred and fifty-foot horizontal clearance on each side of the pivot pier and a seventy-foot vertical clearance above mean low water, and shall be constructed in accordance with the provisions of the Act entitled "An Act to regulate the construction of bridges over navigable waters", approved March 23, 1906 (33 U. S. C., secs. 491–498), and subject to the conditions and limitations in this Act.

(c) The Commissioners shall request recommendations and suggestions of the National Capital Planning Commission relative to the design of the bridge, approaches, and connecting roads.

SEC. 2 (a) The Federal agencies having control and jurisdiction over lands at or near the site of the bridge shall transfer to the Commissioners, upon their request, any such lands to be occupied by the bridge, approaches or connecting roads, all as more particularly described in plans of such bridge, approaches, and connecting roads to be approved by the Commissioners, the Commissioner of Public Roads, Department of Commerce, the Department of Highways, State of Virginia, and the State Roads Commission of the State of Maryland.

(b) The Commissioners may acquire by purchase or by condemnation any and all lands, not under Federal juris-

1 diction or control, in the State of Virginia or the State of
2 Maryland needed for such bridge, approaches, and connect-
3 ing roads, title to such land to be taken directly to and
4 in the name of the United States. In case a price satis-
5 factory to the Commissioners cannot be agreed upon for the
6 purchase of such land or in case the title cannot be made
7 satisfactory to the Attorney General of the United States,
8 then the latter is directed to procure such land by condemna-
9 tion, and the expenses of procuring evidence of title, or con-
10 demnation, or both, shall be paid from funds made available
11 for the purposes of this Act. Jurisdiction and control over
12 any land acquired under the authority of this Act shall be
13 transferred to the District of Columbia.

14 SEC. 3. (a) The Commissioners may make such use of
15 federally owned and controlled lands at or adjacent to the
16 site of the bridge as may be necessary for making borings,
17 performing other preliminary work, routing and rerouting
18 traffic, constructing such bridge, approaches, and connect-
19 ing roads, and storing materials incident to such preliminary
20 work and to actual construction.

21 (b) The Commissioners may route and reroute and
22 cause the routing and rerouting of traffic on, and close or
23 cause to be closed, streets, roads, and highways under the
24 jurisdiction of the United States, and negotiate for the clos-
25 ing of streets, roads, and highways by contact with Virginia

1 and Maryland authorities, when necessary in connection
2 with the preparation of plans for, and during the actual
3 construction of, the bridge, approaches, and connecting roads.
4 SEC. 4. The cost of construction, reconstruction, and
5 repair of all roads which are changed or made necessary
6 as an incident to the construction of the bridge, approaches,
7 and connecting roads, when approved by the Commissioners
8 of the District of Columbia, the Commissioner of Public
9 Roads, the Department of Highways, State of Virginia, and
10 the State Roads Commission of the State of Maryland, shall
11 be paid out of funds made available for the purposes of this
12 Act.
13 SEC. 5. (a) If requested by the Commissioners, the
14 National Park Service shall remove any planting materials
15 and recreational facilities within the area or areas to be used
16 for the bridge, approaches, and connecting roads or for
17 construction purposes. The Commissioners may regrade the
18 areas involved so as to conform with plans to be approved
19 by them, the Commissioner of Public Roads, the Depart-
20 ment of Highways, State of Virginia, and the State Roads
21 Commission of the State of Maryland.
22 (b) Upon completion of the bridge, approaches, and
23 connecting roads and the regrading of the areas, or prior
24 thereto, when authorized by the Commissioners, and when
25 such operation or operations will not interfere with the con-

1 struction of the bridge, approaches, and connecting roads,
2 the National Park Service shall landscape such areas in ac-
3 cordance with the plans of the National Park Service ap-
4 proved by the Commissioners and by the Commissioner of
5 Public Roads. The cost of such landscaping shall be paid
6 out of funds made available for the purposes of this Act.

7 SEC. 6. The sum of $20,000,000 is hereby authorized
8 to be appropriated to carry out the provisions of this Act.

9 SEC. 7. The right to alter, amend, or repeal this Act is
10 hereby expressly reserved.

83D CONGRESS
1ST SESSION

H. R. 1980

A BILL

To authorize and direct the Commissioners of the District of Columbia to construct a bridge over the Potomac River in the vicinity of Jones Point, Virginia, and for other purposes.

By Mr. BROYHILL

JANUARY 22, 1953

Referred to the Committee on the District of Columbia

C O P Y

THE COMMISSION OF FINE ARTS
7000 Interior Department Building
Washington D. C.

September 25, 1953

My dear Sirs:

The Commission of Fine Arts are concerned about the aesthetic values involved in the construction of the proposed bridge on the extension of E Street, across Theodore Roosevelt Island and the Potomac River. The members of the Commission have asked me to send you their views on this subject as we know you are also interested in this aspect of all developments that affect the monumental areas of Washington, such as the Mall and the area surrounding Roosevelt Island.

We are especially concerned about the effect of the proposed bridge over Roosevelt Island. The island was purchased by the Theodore Roosevelt Memorial Association and was given to the people of the United States as a permanent preserve of natural scenery and wild life. In accepting it, Congress recognized the long range value of the island and assured its protection by stating that no changes would be made in the island without the approval of the Memorial Association.

Roosevelt Island constitutes an important part of the Potomac River basin which terminates the Mall and forms the setting of the Lincoln Memorial, the Memorial Bridge, and the approaches to Arlington Cemetery. Furthermore, the island itself, due in part to the fact that it is an island, is or may become a beautiful natural park. Because of the rich, moist soil the forest trees will no doubt attain exceptional size. This fine tree growth with the accompanying wild life, the intimate association with the river, and above all, the absence of noise arising from motor traffic, could make the island a notable addition to the park system of Washington.

It is the Commission's opinion that the construction of a highway bridge to Roosevelt Island would destroy the topographic and aesthetic integrity of the island and would seriously reduce its value to Washington and to the Nation, We hope, therefore, that some other solution may be found for the difficult traffic problems with which you are faced in this section of the City.

For the Commission of Fine Arts:

Sincerely yours,
Sgd.
David E. Finley,
Chairman.

The Board of Commissioners
of the District of Columbia
Washington 25, D. C.

def/b

EXHIBIT J

[illegible]

[illegible]

[illegible]

COMMISSION OF FINE ARTS

The Regents of the Smithsonian Institution, the Commission of Fine Arts, and Miss Katharine N. Rhoades, or Mrs. Eugene Meyer, as provided in Paragraph 4 of the Codicil to the Will of the late Charles L. Freer, have examined the following objects:

1 Chinese painting. Landscape by Hsien Shih-ch'ên, 16th century.

1 Chinese painting. Landscape by Shêng Mou, Yüan dynasty, 14th century.

1 Japanese painting. Buddhist (Amitabhah and two Boddhisattvas),

which have been recommended for purchase for the Freer Gallery of Art by Mr. A. G. Wenley, Director, and they hereby approve the purchase.

For the Regents of the Smithsonian Institution

September 25, 1953.

David E. Finley, Chairman,
For the Commission of Fine Arts

Exhibit K

AFTERNOON SESSION

(The meeting was reconvened at 2:30 p. m., at the National Gallery of Art.)

CHAIRMAN FINLEY: Gentlemen, we have with us Mr. Robertson, Assistant Postmaster General, and Mr. Fellers.

MR. ROBERTSON: It is very pleasant to have an opportunity to meet with you. I had known your name for many, many years but never had an opportunity to meet you before.

CHAIRMAN FINLEY: Thank you.

The Commission is having its first meeting since two months during the summer and we are delighted to have you come down here and talk to us about any of your problems.

MR. ROBERTSON: As you know, I am a newcomer to the Post Office Department and in my bureau is a newly created Division of Philately of which Mr. Fellers is the director.

I read with a good deal of interest your report in which you referred to postage stamps, so we are here to ask you to assist us in our program. This comes at a particularly good time because the Postmaster General is considering a new general issue of stamps; that is, as you know, all the denominations. The presidential series was the last one 15 years ago and of course that cannot be repeated. We should find new subjects.

CHAIRMAN FINLEY: Will it be sort of a general issue for this year?

MR. ROBERTSON: No. We shall begin this year and complete in 1954. The stamps will be used for the next 15 years.

CHAIRMAN FINLEY: I see; a long-range program?

MR. ROBERTSON: Yes. It consists of about 20 stamps, depending on what denominations are used. It could be expanded or contracted slightly, but about 20. As I said , the presidential series should not be repeated at this time.

EXHIBIT L

Everybody has ideas on stamps; there is no monopoly.

CHAIRMAN FINLEY: Actually, the interest in stamps is very widespread.

MR. ROBERTSON: True.

CHAIRMAN FINLEY: Here and in Europe. We found that our recommendation regarding stamps was one that caused, I think, as much comment as any other recommendation.

I have just come back from Europe, and I have been reading this article in the New York Times, dated September 13, which has to do with that subject.

Why don't you give us your ideas first as to what you and Mr. Fellers think would be a good approach, what you have in mind.

MR. ROBERTSON: We would be speaking primarily for the Postmaster General who thinks we should use this series of stamps to build up International interest in the stamps for foreign use, perhaps those that would develop thinking about our way of life.

In other words, call it propaganda, if you wish. We could also cover our natural scenic wonders.

CHAIRMAN FINLEY: America to the world at large.

MR. ROBERTSON: And ourselves.

CHAIRMAN FINLEY: I think that is very sensible. That is what all other nations do. I think you certainly spread a great deal of knowledge about America and what we have here in this country.

MR. ROBERTSON: About 21 billion stamps are used each year so you can get an idea of how widespread that medium is.

CHAIRMAN FINLEY: Yes, I know that foreign countries do that really very successfully, I think--their great monuments, their architectural monuments, and their industrial achievements, things of that sort, which they want the world to know about.

MR. ROBERTSON: We have about 2,200 suggestions from the outside. There is no shortage of suggestions.

CHAIRMAN FINLEY: I am sure of that.

MR. ROBERTSON: On stamp subjects, I have found--at least my observation of the Bureau of Engraving and Printing has been, that they can execute anything. It is up to us to give them ideas to formulate a program on which to work.

We had hoped you would be interested and that you could give us some help. I do not know just how you can do it.

CHAIRMAN FINLEY: We are intensely interested and I think we would.

MR. BELLUSCHI: Has a competition ever been tried on the design of stamps among artists?

MR. ROBERTSON: I suppose there have been a few. The few I have seen have not been very successful.

MR. FELLER: We had one in Arizona. They are celebrating their one hundredth anniversary of the Gadsden Purchase. So they had a national contest for design and they asked us to hold up our selection of an appropriate design until their contest was over. So they submitted their three designs.

MR. BELLUSCHI: Who submitted them?

MR. FELLER: The Cochise Stamp Club, Douglas, Arizona.

MR. BELLUSCHI: The centennial commission? Who selected them?

MR. FELLER: The person in charge of the contest out there. He was connected with a philatelic organization.

MR. BELLUSCHI: That was in Arizona?

MR. FELLER: Arizona.

MR. BELLUSCHI: This would be national. These are stamps used by everyone. Do they have to be restricted to Arizona?

MR. ROBERTSON: This happened to be of special interest to him.

MR. BELLUSCHI: Was it well conducted? There is a difference between a competition well conducted, well rewarded, and one not.

MR. FELLERS: I do not think it was so well rewarded. I think the first prize was $25.

MR. BELLUSCHI: Has it ever been tried as a means of stimulating interest? I think the artists would welcome such a thing but it has to be conducted very carefully with a jury that will be competent and should be nationwide and should be well rewarded at least the first prize. In other words, it is important enough to have it.

Of course, there are dangers, too, that if it is not satisfactory you will get a lot of rumbling, a lot of dissatisfaction, and maybe the jury sees fit to compromise and then they will be throwing rocks at you, certainly.

MR. ROBERTSON: Then again I think you have to consider the adaptability of design to a stamp.

MR. BELLUSCHI: That would be in the program. That would be well defined so that it would be well defined from a technical point of view so they would have to comply with it. The content of it --

MR. ROBERTSON: I was thinking that at this time there is not enough time to do it now.

MR. BELLUSCHI: I was wondering if it had ever been suggested.

MR. ROBERTSON: It has been suggested and tried out in a small way.

CHAIRMAN FINLEY: You end it by getting a great deal of very bad stuff.

On the other hand, there seems to be a tremendous interest in stamps and the only criticism that I have heard of our stamps, which are certainly well executed as you say--the Bureau of Engraving and Printing does most excellent work--the

artists feel that they would like to have some hand in the designing of the stamps. I think it might be rather a popular move if at least on one or two of the stamps, if you could conduct a competition.

MR. ROBERTSON: I think it would be interesting to try it sometime to see what happens. I would rather try it first on one stamp than I would on a series. You might find it is not a good idea. If you wanted to try it on, say, one stamp and see how it comes out, it would be a --

MR. BELLUSCHI: But try to do it well because the amount of the interest that will be stirred up even if it is not all approving, it would be more than repaid by the feeling that the artists are being approached and the wealth of artistic knowledge is being tapped.

MR. ROBERTSON: We considered in this series of having a national competition for the subjects. We could see a wonderful opportunity of getting the school children to write little essays on important historical events. As we got into it and realized the magnitude of it and that conducting contests is a highly specialized business, we were just afraid to try it as amateurs.

MR. BELLUSCHI: I think that is probably true. It should not be amateurs. Maybe it should be invited competition.

MR. ROBERTSON: I did not mean that. I mean we would probably have to engage experts professionally as General Mills and Pillsbury do. That cake competition, I don't know how much it costs, but it is a terrific undertaking to set up the competition and publicize it.

MR. BELLUSCHI: It seems to me that one part of the stamps is technical and that should be certainly taken care of and followed but also the artistic, both the idea and conception and composition. In other words, it just a badly needs some fresh and new ideas from the top artists even if you have to invite, say,

15 or 20 of the top artists that will contribute ideas as to the execution, that engraving that could be done in the office. But it is worth it. It seems to me if we ever want to encourage artists, if we want to tap the wealth of our own creative thinking, if we ever want to show that the Government is interested, I think something like this should be done--maybe not all 20 in the series--and I realize that there are dangers.

MR. ROBERTSON: When I was speaking about technique, I was thinking of the technique of a competition, of organizing it.

MR. BELLUSCHI: It takes time. It has to be done well and it has to be done by someone that knows how to do it and there should be a good jury and the works should be judged on merit and style, artistic merit. But it would be a wonderful stimulus.

CHAIRMAN FINLEY: I think we could probably help you in organizing a competition if you wanted it and certainly in helping you select some people who would be a diversified jury and to choose the stamp. We would be glad to do anything of that kind. I agree with Mr. Belluschi; I think that as a starter it would make artists feel that they are being brought into this activity of the Government in which they have all taken a great interest and of which some of them have been critical. I think it would be good from your point of view at the Post Office and also the Bureau of Engraving and Printing--say to artists, let us see what you can do.

This is a specialized sort of thing that has to be compressed into a very small space and the design must be sharp and clear and carry the idea. Not every artist is able to do that even the very best artists are not going to do it very well sometimes; but you may turn up something that is real extraordinarily good. I think it would be worth the trouble to try it at least once.

MR. ROBERTSON: We would like to do it. Our immediate problem now is to get these 18 or 20 stamps under way. They do not need to be issued in numerical order. The chances are we may do the eight-cent stamp first because we need a new eight-cent stamp. But we would like to get the benefit of your thinking, your suggestions, and I particularly. I am not a philatelist. I may have a little more than ordinary acquaintance with the artistic field but we would like to have you in the picture.

CHAIRMAN FINLEY: Thank you; we would be delighted. It is the kind of thing that it is our duty to help with and to do it as well as we can. It would be a great pleasure.

Let me ask you: will these stamps replace all the existing stamps? For instance, the one-cent, the two, the three, five, and so on?

MR. ROBERTSON: That's right.

CHAIRMAN FINLEY: So that every stamp we have now will be replaced by another one? Obviously, I suppose you do not want to give up the head of George Washington and certain things we have now, certain fixtures in the stamps.

MR. ROBERTSON: That's right.

CHAIRMAN FINLEY: Have you got any list or any ideas as to what would be retained in the new series, or list?

MR. ROBERTSON: Washington, Lincoln, Jefferson, possibly Monroe--I am not sure.

CHAIRMAN FINLEY: Hamilton?

MR. ROBERTSON: I don't know about Hamilton.

MR. FELLERS: I do not think he is on the stamps.

MR. ROBERTSON: Then, of course, we have already used many of the old ideas--for instance, the Statue of Liberty and the National Park series. We would want to repeat on some of these but it would be a different treatment of the same subject.

CHAIRMAN FINLEY: Yes.

MR. ROBERTSON: Another thing; they will have to be small stamps. That presents a design problem. They cannot be the double-size stamps, so they will have to be boiled down in composition and design.

CHAIRMAN FINLEY: How many new subjects do you think would be needed? There are 18 stamps, as I understand it.

MR. ROBERTSON: We can make it 19, 20, 22. The reason they had so many of the Presidential series was that they had so many presidents to account for. They therefore put in a half-cent stamp and a few other denominations which we can eliminate. They were only put in to fill the gaps. They are not essential. We thought possibly eight devoted to famous Americans including past presidents; eight to scenic wonders and points of natural interest, and eight to sell our way of life. There is a good deal of interest and I think perhaps we shall adopt the motto: "In God We Trust" on some of the stamps--as on our coins.

CHAIRMAN FINLEY: That is a good idea. I think some of the architectural monuments would be good.

MR. ROBERTSON: That's right.

CHAIRMAN FINLEY: And then if you work in something that shows the industrial development in this country--

MR. ROBERTSON: We have done many of those things. Whomever, for instance, you might assign to us could do quite a good deal of study on similar subjects.

CHAIRMAN FINLEY: I saw a book--I just landed from Europe on Monday and I wrote letters steadily on the boat so I went to the Post Office and I think bought 20 air mail stamps. I noticed them particularly because it was a large outlay. They had a plane flying over New York City with the skyscrapers of New York under

it. That was all right, but that would offer possibilities. The plane offers a great many possibilities. You might get an artist to get you a new idea for that.

MR. FELLERS: Did you like that 15-cent design?

CHAIRMAN FINLEY: I liked it moderately well, yes. I thought it did two things--

MR. FELLER: A plane taking off across the Atlantic from New York, and of course, the 15-cent rate is applicable to Europe.

CHAIRMAN FINLEY: Yes.

MR. FELLERS: And we issued a companion stamp for the Pacific rate. We showed a plane flying over the San Francisco Bay Bridge which made a very appropriate and colorful stamp. It was of the 25¢ air mail rate.

CHAIRMAN FINLEY: I think that offers possibilities. You can get new designs, certainly, for air mail. Then we could make selection, we could pick out a few things like the Lincoln Memorial, some of the new buildings that we want to show that architecture is going ahead.

MR. ROBERTSON: If we were to put these on a small size stamp, it might be a repetition of subject matter but not a repetition of the treatment because it would have to be changed very materially.

CHAIRMAN FINLEY: Yes.

Have you anything you want to say?

MR. NEILD: I am listening with much interest. I think it is a subject we could think about a little bit and consider very seriously because it is a field in which there is some unusual work to be done.

CHAIRMAN FINLEY: How about you?

MR. de WELDON: I would suggest subjects which depict the cultural heritage of the United States from very early days.

CHAIRMAN FINLEY: Among the eight new ones, you mean?

MR. de WELDON: Yes.

CHAIRMAN FINLEY: Those would be a range of about eight new ones that you would have subjects for?

MR. ROBERTSON: We could have all new subjects if we could think of that many new ones. That is the problem. It is difficult to think of enough fresh subjects. I do not believe we could do 20 without some necessary repetition and still maintain some kind of a sequence.

MR. BELLUSCHI: It seems to me it is more important--as you say you have 2,200 suggestions and you won't have any trouble in getting subjects even sifting down so that you have an appropriate subject--but it seems to me that it is important to have the subject and good esthetic value.

MR. ROBERTSON: Treatment. I think so, too. That is what we are seeking.

MR. BELLUSCHI: That is what you are seeking, a way of doing it that would not be cumbersome, that would tap the resources of a wider circle than there has been tapped.

MR. ROBERTSON: Yes. If we could come up with twenty stamps of top quality for all their purposes and still have a so-called new look, we would be delighted.

MR. BELLUSCHI: I know, for instance, in Italy, of course, there has been a lot of stamps for the last 30 years. I think they made money by selling to the collectors, probably; but all the artists participate. There has been a great interest. Some of them are very successful, very beautiful. Others are not so good, but there has been what amounts to an outlet for the lot, for many of the artists to do it. It seems to me this country would do itself a lot of good to show abroad that they can. That shows values are important.

CHAIRMAN FINLEY: I went over to Lichtenstein. I happened to be in Zurich so we went over to Lichtenstein. The stamp business is really one of the principal businesses there--enormous. They have very good stamps. They make a special feature of it. This tiny little country was full of people mailing letters and so on. They notice that. They notice the stamps very much, the collectors.

MR. BELLUSCHI: The Vatican has a collection; Portugal has a beautiful set.

CHAIRMAN FINLEY: Spain also has some very good ones.

MR. BELLUSCHI: Yes.

CHAIRMAN FINLEY: Do you have collections of other countries, the current ones? You have all those, do you not?

MR. ROBERTSON: Yes.

CHAIRMAN FINLEY: Perhaps we could look at those and I think we could get very good ideas by saying the kind of thing other nations have done successfully--don't you think so?

MR. ROBERTSON: Oh, yes; indeed, yes. It is a terrific field.

Now, in addition to their regular series of stamps which only comes out about every fifteen years--there is no set time--we do issue ten or twelve commemoratives each year--we could develop competition or the outside participation on them and make it a continuing business.

CHAIRMAN FINLEY: During each year, the 10 or 12 commemoratives. That would keep the interest of the artists alive all the time.

I think in those, actually--I think in the commemorative results, you might get better results sometimes because as I remember your testimony which covered the subject very well--Mr. Fellers was at our hearings, very often you are rushed to bring out a stamp for the anniversary for the opening up of Utah or some State and you have just about a month or two in which to do it and it is based on a little

sketch that somebody sends in of the first covered wagon getting in and the stamp is not very good. That is not your fault. It is simply that you have not had the time to do it.

MR. ROBERTSON: We have undertaken to edit these stamps pretty strictly. If we take too many suggestions from the sponsors, we usually come up with something that has too much material in it.

CHAIRMAN FINLEY: Pretty bad. They want to get everything in.

Would you think there would be time enough to have a competition about the commemorative? Would you know far enough in advance?

MR. ROBERTSON: What we would like to do now, if you can arrange to give us some advice is to get going on this regular series and we would like to have outside suggestions although I am pretty much of a newcomer with only about six months in which to get indoctrinated.

CHAIRMAN FINLEY: You are an old citizen of Washington after the first year. We will be delighted.

I think it would be helpful if Mr. Fellers could send us over to Mr. Caemmerer the stamps, the subjects you are going to keep such as George Washington, Jefferson, Lincoln, and so on, so we would know what are the--

MR. ROBERTSON: I think it would be better if you could come over to our exhibition room. The stamps are all in the racks, and it would be difficult to send over here even an assortment that would be comprehensive. We also have a book with all subjects.

MR. FELLERS: Did you mean the subjects for the new stamps?

CHAIRMAN FINLEY: I was wondering--you want suggestions about new subjects for certain number of stamps and there is no use in thinking of new subjects unless we know about how many you want.

For instance, if you have historical personages covered--Washington and Lincoln and so on--there is no use wasting time over that. Would you do a new stamp for the Washington head?

MR. ROBERTSON: I would think so.

CHAIRMAN FINLEY: You do think so?

MR. ROBERTSON: Yes; I think they should all be new.

CHAIRMAN FINLEY: You could get an artist to design something for one of the stamps from a Stuart portrait or Peale portrait to give a new stamp.

MR. FELLERS: The Stuart portrait of Washington has been used.

CHAIRMAN FINLEY: We might use a Peale portrait or something and the same way.

MR. FELLERS: I think as Mr. Robertson has said that you want to retain Washington, Jefferson, Lincoln, those people, because of the prominent part they played in the early history of America. Other stamps could show the Statue of Liberty with the inscription "In God We Trust", as well as portraying the freedoms. They would be impressed by that stamp too. I think we are trying to make up our minds along that line in connection with our regular series of stamps.

As we just started to study this matter, we have not gotten too far with it.

CHAIRMAN FINLEY: Now how long do you have before you must come to a decision on the whole list?

MR. ROBERTSON: We don't feel that we can come to a decision on the whole list at once. If we could have a plan--it takes about a month to get a stamp out--we cannot overcrowd the bureau. When we do a commemorative stamp, they only issue about one hundred million which sounds like quite a few but when we consider that there are 13 billion three-cent stamps used annually, one hundred million does not seem very big.

CHAIRMAN FINLEY: That is the important one.

MR. ROBERTSON: We won't keep you any longer. We wanted to tell you what we are thinking about.

CHAIRMAN FINLEY: We are delighted. I can't tell you how pleased we are. It is one of the things that we could like the Government to do and we will help you all we can.

MR. ROBERTSON: There is something immortal about these stamps. They last forever in somebody's album and so when we do a job we want to do a good one.

CHAIRMAN FINLEY: Now, Mr. Fellers, suppose we come over--some of these men are leaving town and I am not sure whether they might not have time to go up there now. Would you, before you go back to Boston?

MR. BELLUSCHI: I doubt that I will have time.

MR. NEILD: I will go up.

CHAIRMAN FINLEY: What about you? Would you go?

MR. de WELDON: Yes.

CHAIRMAN FINLEY: I can't this afternoon but I will try and do it in a few days. Why don't you and Mr. Caemmerer, and then Mr. Caemmerer and I will go back with you so I can familiarize myself. Perhaps you could show them what you have there and they will have an idea of what we ought to do--is there any secret about it or are we at liberty to ask our friends about ideas?

MR. ROBERTSON: We have said this, that the Postmaster General is considering a new series, and I think everybody knows that. As a matter of fact, the philatelists said we ought to do it anyway.

CHAIRMAN FINLEY: They know about it and have given you a lot of suggestions already.

MR. ROBERTSON: Yes, indeed. It has been about 15 years since the last issue. So it is about time for it.

CHAIRMAN FINLEY: I think it is an excellent idea and we certainly will be delighted.

MR. ROBERTSON: It is not official; all I can say is that the Postmaster General is considering a new series of regular stamps.

CHAIRMAN FINLEY: We are getting some ideas to submit to you when the time comes.

MR. CAEMMERER: Mr. Finley, pardon me. The Commission has decided to meet again October 22. Would you want to have a further conference on that date?

CHAIRMAN FINLEY: Well, by that time perhaps we would have talked it over ourselves and could offer you a few suggestions after that. Why don't you put it on our agenda for the 22nd?

MR. CAEMMERER: In the afternoon.

MR. ROBERTSON: If you will let us know, we will come over any time.

MR. CAEMMERER: Some of our members have not seen the collection. Perhaps we could meet in one of your conference rooms.

MR. ROBERTSON: We would be pleased.

MR. CAEMMERER: In the afternoon.

CHAIRMAN FINLEY: In the meantime, we will be trying to think of ideas.

(Exeunt)

CHAIRMAN FINLEY: It is just as well to get started. If you three gentlemen would like to go up there and see it I will go with Mr. Caemmerer perhaps one day next week.

MR. PEETS: It is a public exhibition.

MR. CAEMMERER: Room 1326, on Pennsylvania Avenue, first floor of the new building, Post Office Department.

CHAIRMAN FINLEY: Old Post Office Department, 12th and Pennsylvania?

MR. NEILD: I think the idea of a competition would be a wonderful thing.

MR. BELLUSCHI: Here they think in terms of the Statute of Liberty. They want something that really makes an impact even if it is advanced.

MR. NEILD: A competition for new ideas.

MR. BELLUSCHI: The best artists and a good jury and see what happens, even for one--try it out. It isn't so much the ideas themselves but it is the fact that someone with a creative mind can come in and contribute to that. I am not pessimistic about it.

CHAIRMAN FINLEY: To get through the competition--

MR. BELLUSCHI: I think probably a competition will be a disappointment because they usually are. It depends on how it is conducted. If you invited and have an excellent jury of people of high caliber, and if you have a pretty good first prize and if you invite the artists, really top artists, the creative artists, not just the merely good, but the really excellent one, then at least you have stirred something that could be such so that it would be an exhibition in the Metropolitan or some other museum of art.

So to say, this is what has been done, even in a negative way to show how bad we are sculpturally--when they had that monument for the displaced person, political prisoners--but anything to help stir up, to create interest, to have artists feel that they are not left out from the whole civilization--but their mind does not work that way. They think in terms of the Statue of Liberty. The idea: freedom and liberty. That does not bring that at all. No imagination enough to do a good-looking stamp.

MR. NEILD: Now then, the putting of "In God We Trust" on a stamp and to go to Europe--they are sharp enough to burst into laughter when they see that. Here we have 1,000 atomic bombs and we still are willing to say, "In God We Trust."

CHAIRMAN FINLEY: We also keep our powder dry. I think that belief, that is the second half of it.

I do not know whether the Post Office Department could give us prizes but they could certainly offer proper remuneration to the winning artist. I do not know whether they can do anything for the runners up or not but the competition would have to be organized in that way.

MR. BELLUSCHI: The only thing I can see now, to see if it works, you are taking chances, is to advise them on the setting up of the competition and setting up an excellent jury whereby the creative people of high caliber will have the majority of votes, but still there will be enough people to give advice on the technical side on the selection of the first prize, second, third, fourth.

CHAIRMAN FINLEY: Small jury--five?

MR. BELLUSCHI: Five to seven, so that the majority will be--but still enough people with enough good sense to advise as to the technical limitations that any stamp must have to be reproduced, not have a simply political jury that will pass on whether it should be the Statue of Liberty or some other kind of thing--Niagara Falls.

MR. NEILD: I think it could be a fine thing if we could promote it, try it.

MR. BELLUSCHI: For heaven's sake, they are in so much hurry to do it. If they wait three or four months, nothing would happen. There is always this business of rushing, rushing to the last minute, and making a botch of it, when by waiting a little bit they can do a good job.

MR. CAEMMERER: He wants to start with only maybe three or four.

MR. BELLUSCHI: I think we should not expect or try now to get all 20. I think we should try to get one and see how it works.

CHAIRMAN FINLEY: Have a competition for one stamp.

MR. NEILD: Would it not be an excellent idea to have a competition, as you might call it, for subject matter, suggestions from all over the country, from where we could get them? A subject matter for so many stamps?

MR. BELLUSCHI: They have 2,200 already. I would say that we can state in general the very broad limits of what the subject matter should be and let the artist come in and say that the esthetic merit will be weighing very heavily for the first prize. I think that is what is important, to show that we have a culture of our own.

MR. PEETS: One part is getting the artist and the other is getting the thing executed.

Going back, there should be a program and a definition of objective. People who are used to doing propaganda work have a science. They have principles as to the kind of subject matter that does for a certain purpose. These people, I would say, are absolutely babes in the woods when it comes to anything like selecting, giving an orientation to a program or to determine the things they want to accomplish by any special significance, and about correlating and distributing the different topics. It would not be just one. It would be a series of factors they would like to bring up and would call attention to in the United States.

Then, there has not been an inch of progress even in anticipation in idea toward the solving of the problem of lack of correlation between the Post Office Department and the Bureau of Engraving and Printing. Now, that is the fact, that one of them selects the subject and supplies the copy and the other one does the work. That situation is absolutely fundamental and it is not removed by getting artists in on one side and not in on the other. Those chaps that they have to do those engravings are the high school graduates who have done six weeks' work at the

Corcoran Gallery at night and they pose as artists and do this work and that barrier you will never get past.

CHAIRMAN FINLEY: After they have chosen the design through competition for a new stamp, then it is sent to the Bureau of Engraving and you think there--

MR. PEETS: Don't even know how to print--isn't that true?

MR. BELLUSCHI: That is true.

MR. PEETS: Haven't got any sense of design.

MR. BELLUSCHI: Good artist and selection of first prize will be based on not only excellence of the composition but also on the ability to translate that composition into good engraving. The man should be responsible for that under the direction of someone who knows the practical limitations.

In other words, the responsibility of carrying it through will be left to the first prize winner or whoever is selected, with the help, if he is not an engraver himself--but if he is a good enough artist he should be able to with the advice of people in the trade to see that it is carried through. That might be optimistic. I am getting more frustrated by the day--but I think it is worth trying.

CHAIRMAN FINLEY: I think they have called on us. Now we have got to make good. We really must.

MR. BELLUSCHI: In turn, we should do our best to see that the artists are asked and are given opportunity to come forward.

CHAIRMAN FINLEY: You think an invited competition would be the best?

MR. BELLUSCHI: I think probably an invited competition but first of all we would have to select a first-rate jury, just a top jury, and a professional adviser first, a man that will give advice and do all the work of selecting the jury and getting the thing well programmed, well written, and prizes established, and invitations to the right people sent out. It could be working with the

commissioner--I mean with the Commission here--but there is enough work that there should be one paid man outside. Maybe we do not have funds to do it. It should be a professional adviser to create the program.

CHAIRMAN FINLEY: Do you think the Government can have an invited competition? Will they be criticized if it is not open to a lot of people to submit designs?

I am wondering if they could not invite a certain number and say it is open to anyone else who wants to submit a design?

MR. PEETS: Perhaps to invite a selected list.

CHAIRMAN FINLEY: Isn't the composition of that selected list going to be very much criticized one way or the other?

MR. PEETS: They do not necessarily limit it but they have a list; I think they do limit it. That data we got about the different medals.

MR. NEILD: Would indicate that.

MR. PEETS: The documents we got listed the people who are invited, the people who accepted, and of course those who got prizes. No prizes except the job.

CHAIRMAN FINLEY: You think the best artists will enter it and take the trouble to submit something?

MR. CAEMMERER: Well, I will tell you. I did want to call attention to a letter we received from the president of the Philatelic Society dated September 3.

At the suggestion of Mr. Fawcett--he is the local representative of the Philatelic Society--I sent him, Lundquist, a copy of the report and Mr. Lundquist said he was particularly interested in the reference to postage stamps which I am repeating in our publication "Stamps" for the information of our readers. There is considerable agitation in philatelic circles at the present time to endeavor to improve the quality and artistic appearance of our stamps.

So collectors generally are interested in anything referring to this field.

I understand Mr. Lundquist is a publishing man, quite influential, in New York City, and he is the president of the Philatelic Society and I think you received some suggestions from them.

CHAIRMAN FINLEY: Would he be a proper person to organize this competition? I wonder why it would not be well to ask the president of the Philatelic Society to organize the competition with--

MR. BELLUSCHI: With our advice, because they are interested in stamps as such, as collectors. I do not know that they will be too interested in, or whether they know enough to go out and pick out people--

MR. NEILD: I would not think so.

CHAIRMAN FINLEY: I do not mean to pick the artists or to pick other members of the jury.

MR. BELLUSCHI: But let them be under their sponsorship.

CHAIRMAN FINLEY: I wonder if he could not be either on the committee--

MR. BELLUSCHI: Oh, sure.

CHAIRMAN FINLEY: Or else chairman of it.

MR. BELLUSCHI: Yes; I think that would be very good.

CHAIRMAN FINLEY: In that way you would get the stamp people all interested.

MR. NEILD: I think it would be a good move generally for the Post Office Department, for us, for everybody concerned to make the effort. I say it would be an excellent thing for us to try to do to have a competition that might bring the results we hope for--arouse interest all over the country.

MR. BELLUSCHI: There are a lot of people, a lot of graphic artists with very good stature here and those should be invited, and then to have people like Sweeney

and 'Harnancourt, or people of that kind, who could be active as a jury, or to get their advice.

CHAIRMAN FINLEY: Would you have a committee to conduct the competition or would that be done by the Post Office Department?

MR. BELLUSCHI: I think it should be like an architectural competition, one person doing the work of professional adviser or equivalent, working for the Post Office, but who received the advice of the Commission and the Philatelic Society and so on, to set up the thing. But I think one person, he would be the fellow to submit it to the Post Office Department and with our advice and prepare a competition, limit the program, and work on the philatelic group and the Fine Arts Commission but they would be hired and paid by the Post Office because we could not pay them.

CHAIRMAN FINLEY: They would probably use one of the people they have now such as Mr. Fellers to organize it. But then I think under these circumstances he would want a good deal of advice and need it also in setting up.

You remember there was a competition for design for a bust of Mr. Forrestal put up in the Navy Department. They had a committee in the Defense Department on which General Bradley served. I was a member and Gilmore Clarke was a member. I think they had General Vandenberg on it; and they conducted the competition right there in the Navy Department. It was a general competition and they got I don't know how many heads of poor Mr. Forrestal.

Then they had a jury which this committee appointed to select the winning one and someone who was qualified from a sculptural standpoint, they had Charles Seymour of Yale who was once curator of sculpture here and who was very competent and they selected one they thought was the best. I imagine it would have to be done in that way, would it not? Then the Post Office Department would pay for the

design. I do not know whether they would pay for it now or whether they would go out and get a design but they must be prepared to pay an adequate amount.

A committee might be better, a committee of citizens.

MR. CAEMMERER: Years ago there was a competition, a limited competition to get good poster designs. I think that was the time when artists were selected. I think they allowed about $150 each or something like that.

CHAIRMAN FINLEY: I should think the Postmaster General or Mr. Robertson or whoever it is would personally invite five or seven people to be a committee to conduct this and then the committee would select a jury, would decide and--

MR. BELLUSCHI: Then we are losing the battle right there because they will appoint just their political people since they are all political appointees and it would be a fine feast and the jury might just as well not have any competition.

I think we should perhaps try to select a jury right from the start and say this is perhaps--

MR. NEILD: Why don't we schedule what we would recommend to the jury and everything connected with it, and here is a plan we offer for you to try.

MR. BELLUSCHI: For the sake of argument, this will be Mr. X on the jury to create the program and work with you but will serve the committee, which is a jury--to have these five or six or seven, or five or seven people which will be the jury, start from the very beginning to organize the competition; and then they will have the say and they will establish the standard of excellence to judge.

CHAIRMAN FINLEY: You mean you would have one body, one a committee to conduct the competition, another a jury to decide?

MR. BELLUSCHI: I don't know whether it is necessary to have two committees. It may be better to have the committee serve as a jury, establish the jury which will be named by this Commission, which will be a committee--let's call it a

committee, not a jury--who will be empowered to write a program in cooperation with the Post Office Department, set out to select the artists, or decide whether it should be all open or invited and go through in a manner that would be bringing forth the very best from our artists.

Now, I had in mind something like a competition for furniture, modern furniture that was in Modern Art and they did an excellent job of bringing out furniture. I would like to think it over and then talk it over with some who have already had that experience and see what comes from their vast experience.

CHAIRMAN FINLEY: Let us all do that and--

MR. NEILD: At the next meeting let us give them a plan.

CHAIRMAN FINLEY: With the names of five or seven people.

MR. BELLUSCHI: And a scheme by which we can say we plan to do it this and this way. If you really want to tap the artists, this is the way to do it and if they don't want to do it, that is something else.

CHAIRMAN FINLEY: Will you write to Dr. Hudnut and tell them about the meeting here and ask if they will also be prepared at the October meeting to submit a plan for a competition and names for the committee to conduct it?

MR. BELLUSCHI: Dean Hudnut would be very good. I think he has had past experience in those things.

CHAIRMAN FINLEY: Well, I think then we will try and come up with something next time.

MR. PEETS: And everything we say about it is the "design and execution of the stamps" so that they won't get halted at that design stage.

MR. BELLUSCHI: We ought to concede the points to the Post Office that there are certain technical limits. I am not convinced that sometimes they make themselves too tight but there are certain technical limits that should be observed by

the artists when they enter the competition. I don't know what they are but I know that they feel strongly about it.

MR. de WELDON: The limits of engraving, the limits of the space.

MR. NEILD: The Post Office will give us that information.

MR. BELLUSCHI: The problem is there; they know the stamp is small and it has to create the feeling of space.

CHAIRMAN FINLEY: Suppose you had the competition on "freedom". Let us let them express it the way, the best way they can. That is a good subject.

MR. BELLUSCHI: At least it will give us an indication as to just exactly what our artists believe and what the jury believes even if it is not accepted by the great majority of people. What harm could come of it?

MR. NEILD: No harm. They will start people thinking.

MR. BELLUSCHI: If it is very bad, it might just as well show it but that is the only way eventually we will get an expression of what we are able to do.

MR. NEILD: Shall we go into subject matter to any extent now for the next meeting?

CHAIRMAN FINLEY: He wants that, I think. I think he wants us to suggest some subjects.

Why can't you, in looking over it, let him show you the range of subjects that he has now and indicate the ones which must be repeated--that is, the historical personages. I do not think it is necessary to have eight stamps at one time devoted to national parks.

MR. NEILD: Maybe we could get some new subject matter and clean house and start anew.

MR. CAEMMERER: I would like to ask one question. Would this Commission retain control over this thing? For instance, now we have a professional adviser

and we have a jury. The jury makes the award. Would that award be made by the jury to a particular man--would it be assumed that award was under the policing of the Commission of Fine Arts?

MR. BELLUSCHI: If we select a jury we certainly have to do that. We will have to take a chance.

MR. CAEMMERER: The Commission would not overrule the jury?

CHAIRMAN FINLEY: I do not think we could.

MR. NEILD: We are recommending a jury to the Post Office Department, are we not? Here is what we offer you, the basis for your first program.

MR. CAEMMERER: The responsibility of this Commission would be over when the program and all has been formulated.

MR. BELLUSCHI: I would think so.

CHAIRMAN FINLEY: If they could not have it by a jury, of course, then if they want to execute a head of George Washington on the stamp, which they will do, then we ought to pass on the design.

MR. BELLUSCHI: That is right.

CHAIRMAN FINLEY: Of course, there will be certain things like Washington and Lincoln that would be repeated just as you have in England the queen's head on the stamp--different versions.

MR. BELLUSCHI: No reason, for instance, why you as chairman should not be on that jury and help with the jury composition as such--some member should be and could be on it just as well as not.

CHAIRMAN FINLEY: If need be, I will. I am not particularly anxious to be.

Is there anything further now, gentlemen?

If not, we stand adjourned.

(Whereupon, at 3:20 p.m., the meeting was adjourned.)

x x x

Interior--Duplicating Section, Washington, D. C.

C O P Y

THE COMMISSION OF FINE ARTS
7000 Interior Department Building
Washington D. C.

September 28, 1953

Dear Mr. Berueffy:

I have your letter of September 16th which I found here on my return from Europe.

The basic attitude of the Commission of Fine Arts with respect to the relation of Government to art, to which I subscribe, is set forth in the Introduction and in the recommendations of the Commission's recent Report to the President. The Commission recommended, among other things, a more vigorous support of the National Collection of Fine Arts in acquiring works of contemporary artists, particularly American artists, and in making their works better known throughout the country; also the establishment of a music center in Washington under the jurisdiction of the Federal Government; to both of which you referred in your letter.

In connection with the proposed legislation for such a music center, Congressman Kearns, before introducing H. R. 464, asked for suggestions and advice from the National Opera Guild of which Colonel Schiffeler is President and I am one of the Vice Presidents. We were glad to give suggestions and hope that a music center may be established in Washington.

The answers to other questions in your letter, which are pertinent to the Report of the Commission and its preparation, will be found in the Report, which contains a summary of the testimony of such representatives of the Government and also of private organizations as were able to accept the Commission's invitation to be present and to give the Commission the benefit of their testimony and advice.

Sincerely yours,
Sgd.
David E. Finley,
Chairman.

Mr. Carl W. Berueffy
1803 Tilton Drive
Silver Spring, Maryland
DEF/seb/pav

EXHIBIT M

C O P Y

THE COMMISSION OF FINE ARTS
7000 Interior Department Building
Washington D. C.

September 24, 1953

My dear Judge Brown:

Mr. H. P. Caemmerer, Secretary of the Commission of Fine Arts, tells me that he has been selected for jury duty in your court during the month of October. Mr. Caemmerer would like to serve, and I hesitate to ask you to excuse him. It would, however, place the Commission and particularly myself, as Chairman, in an awkward position, if Mr. Caemmerer is to be away from his duties for a month at this time of the year.

The Commission of Fine Arts is composed of seven men, appointed by the President, from different parts of the country who come together for one or two days each month and serve without pay. Mr. Caemmerer is the sole administrative officer of the Commission, and our only employee except a stenographer-typist. Mr. Caemmerer prepares the agenda of the meetings and has many important consultations during the month with government officials and others who have matters to bring before the Commission.

We have no one else whom we could assign to this duty; and I would appreciate it if you could find it possible to defer Mr. Caemmerer's jury service until the middle of the summer, such as the months of July and August, when the work of the Commission is not so heavy and Mr. Caemmerer could be spared with less inconvenience to the Commission.

With many thanks, I am

Sincerely yours,
Sgd.
David E. Finley,
Chairman.

Honorable Paul L. Brown
Circuit Court of Alexandria
Alexandria, Virginia

EXHIBIT N